

ILLUSTRATED
GUIDE TO
LUDLOW CASTLE
AND CHURCH
OF ST. LAWRENCE

PUBLISHED BY
G. WOOLLEY, LUDLOW



HISTORICAL AND DESCRIPTIVE SKETCH
OF
LUDLOW CASTLE

AND OF THE CHURCH OF
St. Lawrence, Ludlow,

BY
THOMAS WRIGHT, ESQ., M.A., F.S.A.

*To which is added an account of the Ancient Monuments in the
Church, and a Walk through the Town, by*

OLIVER BAKER, ESQ.

ELEVENTH



EDITION.

LUDLOW :

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PREFACE TO THE ELEVENTH EDITION.

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SINCE purchasing the copyright and stock from the late Mr. R. Jones, Bookseller, of Ludlow, of an "Historical and Descriptive Sketch of Ludlow Castle and the Church of St. Lawrence, Ludlow," written by that eminent scholar and antiquarian, the late Mr. Thomas Wright, M.A., F.S.A., I have found an increasing demand for it by the public, which has exhausted that and three succeeding large Editions. In preparing the Eleventh Edition, I have been anxious to make the work still more valuable and complete. In addition to the chapters, "The Monuments of the Church," by Oliver Baker, Esq. (Corresponding Secretary of the Society for the Preservation of Ancient Buildings and Monuments), and "A Walk through the Town," there will be found a full description of the beautiful and ancient Glass in the St. John's and Lady Chapels, the two new windows on the north side, the Mosaic pavement within the Altar rails, the beautiful Carving, now complete, over the Choir Stalls and over the groined archway of the Rood Screen, together with a complete specification of the Organ after its latest additions and improvements, recently completed. To those who have so kindly furnished me with valuable information, the Rector, the Rev. Prebendary Clayton, Mr. Lawrence Turner, and Dr. Charlton Palmer, I offer my best thanks. In this New Edition of "Woolley's Ludlow Guide," I present it to the public as an intelligent, interesting, and reliable Guide to the Parish Church, Castle, and Town of Ludlow, carefully brought up to date, and trust its popularity may still increase.

GEORGE WOOLLEY.

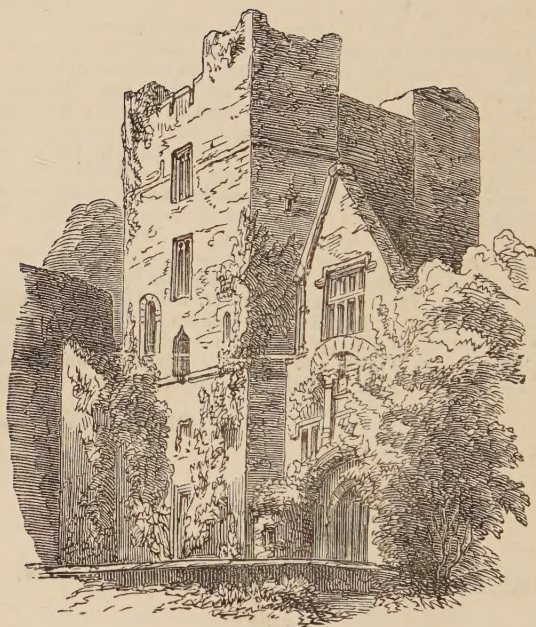
Ludlow, June 1st, 1901.

PREFACE TO THE 1873 EDITION.

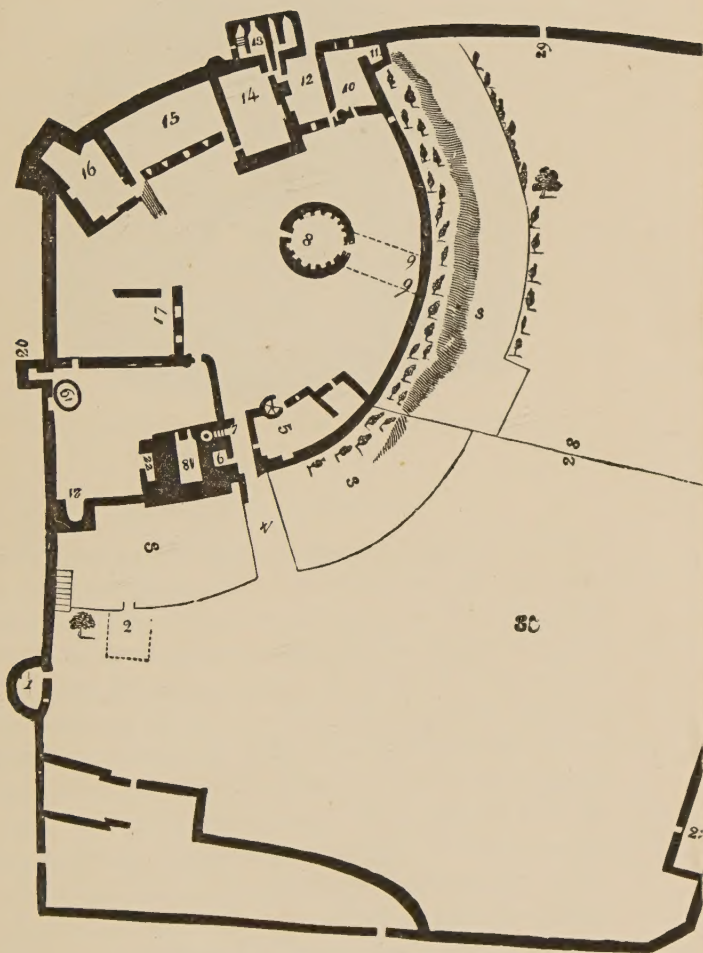
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THE following pages have no higher pretensions than to furnish the numerous visitors to Ludlow Castle with a tolerably correct Guide to one of the most interesting mediæval ruins in the kingdom. The historical part is little more than an abridgment from my larger "History of Ludlow," to which the reader who is desirous of further information may refer. The Castle itself, independent of other attractions, offers an exceedingly interesting architectural study, though it presents many puzzles to the antiquary, in consequence of the great alterations which at different times it has undergone; while few strangers will leave the town without visiting the noble Church of St. Lawrence, the interior of which has been so fully and ably restored.

THOMAS WRIGHT.



THE KEEP AND ENTRANCE TO THE INNER COURT OF LUDLOW
CASTLE.





ENTRANCE TO THE OUTER COURT OF LUDLOW CASTLE.

LUDLOW CASTLE.

THE CASTLE OF LUDLOW is entered from the town by a strongly-built gateway tower, which faces the open place called Castle Street. When we pass under its pointed arch we are introduced to an extensive area, which in former times was called the base (or lower) court of the castle, because, in most cases, where more or less elevation was chosen for the main buildings of the castle, the outer court enclosed rather lower ground. It was often called the outer baily or ward, because it was committed to the care of a special officer and portion of the garrison, who were charged with its defence. It is now usually called the outer court. The buildings which remain in this court are not of much importance. On the right, as we enter, are ruins supposed to have been barracks of a rather late date, part of which have been converted into a modern house, and on the left is a rather extensive range of buildings, the walls of

which are better preserved, and which are said to have been stables. As we find upon them the arms of Queen Elizabeth and those of Henry, Earl of Pembroke, there can be little doubt that they were built during the presidency of that nobleman, that is, between 1586 and 1601. Beyond these buildings, the south-eastern corner of this extensive court is cut off by a wall, also of no very remote date. The buildings in this corner are understood to have formed the court-house and record offices of the Court of the Presidency of Wales and the Marches, and to have been built by Sir Henry Sydney. In the western wall of the outer court, between the offices just mentioned and the foss, is a tower of much earlier masonry than the buildings of which we have been speaking, and of somewhat peculiar form, which has been known, certainly for several centuries, by the name of Mortimer's Tower. It is said to have received this name from the circumstance that in the reign of Henry II., Hugh de Mortimer, Lord of Wigmore, having been taken prisoner by the Lord of Ludlow Castle, Joce de Dinan, was confined in this tower. Its form has been denominated semi-lunar, as it is nearly a half circle, though the inner face is not quite flat and the outer one is rather a half oval than circular. The lowest apartment has somewhat the appearance of having been a prison; there is an aperture about 9 inches square in the ponderous keystone of its vaulted roof.

The body of the castle is on the north and west sides of the outer court, separated from it by a deep and wide foss cut in the rock. A stone bridge of two arches, on which are some remains of an embattled parapet, supplies the place of the ancient drawbridge, and leads to the great entrance gate.

The portal is chiefly of modern erection, of no great strength or beauty, constructed during the presidency of Sir Henry

Sydney. The arch is mean and flat, and the adjacent building has wide, square transom windows, and high pointed gables. Over the portal is a niche, with the following inscription, under the arms of England and France :—

*Anno Domini, Millesimo Obingentesimo
Octagesimo Completo, Anno Regni Illustrissimæ Ac
Serenissimæ Regina Elizabethæ Vicesimo
Tertio Obrrrente, 1581.*

In a compartment below, with the armorial bearings of Queen Elizabeth and Sir Henry Sydney, is the following :—

*Hominibbs Ingratis Noqvimini Lapides.
Anno Regni Regina Elizabethæ 23.
The 22 Year Complet of the Presidency of
Sir Henri Sydney.
Knight of the Most Noble Order of the Garter,
etc. 1581.*

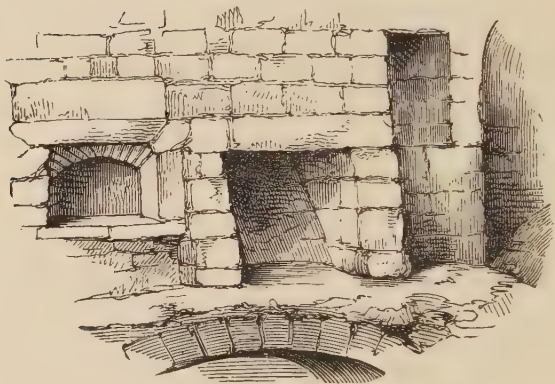
The first view of the interior of the castle which presents itself to us, as we pass through this portal, is strikingly fine. The inner court is an irregular square area, much less spacious than the outer, but the lofty embattled structures with which it is enclosed, though in ruin, still preserve their original outlines ; the bold masses of light and shade, produced by deep retiring breaks ; the rich tints and stains of age ; the luxurious mantling of ivy ; and the sullen stillness that now reigns throughout these forlorn and deserted towers, once the scene of royal splendour and feudal revelry, present a spectacle of the fallen magnificence of past ages rarely to be equalled.

On his first entrance into the outer court, the attention of the visitor will have been attracted by the massive and lofty tower which rises by the side of the portal just described, and

which presents a strange contrast with the light Elizabethan buildings adjoining. This is the ancient Norman keep, or donjon, the oldest part of the castle. Unfortunately this building has been subjected to such great alterations in the sixteenth century, that we have now much difficulty in understanding the original arrangements of the interior, although the exterior preserves its original form. Its general outline is on the plan of the keeps of Rochester, Hedingham, Newcastle, and other early Norman castles, and, like them, its original entrance appears to have been on the first floor, at the south-east corner, or that adjoining Sir Henry Sydney's gateway. It was probably approached by a flight of steps, and by a wooden bridge which might be drawn up, as was the case at Rochester. The landing place still remains, and the round-arched entrance to the first floor. A newel staircase in the north-east corner led from the first floor, which rested upon a vault of masonry, to the floors above, which were all of wood. The inconvenience of this old entrance seems to have been felt at the latter end of the fifteenth century, and a new entrance was worked in the mass of the wall, entered below by a square-headed doorway of the time of Henry VII., which leads by a flight of steps to the first floor opening into the chief room of the keep at the foot of the newel staircase just mentioned. In the interior of the keep, above the first floor, the principal apartments are open to the sky, and nothing remains but the bare walls and their windows, doorways, and fireplaces. A single glance is enough to show us how much all these parts of the building have been altered at different times; even the floors appear as if they had been raised or lowered, and what was perhaps originally an upper floor of the tower seems to have been replaced by a ridged roof. Most of the narrow Norman windows have been cut away to

make openings for larger ones of the Tudor period. One or two original windows, however, still remain, especially a very graceful one looking into the outer court, which till lately was built up internally, and covered externally by the luxuriant ivy which had crept up the exterior surface of the tower. On the west side of the chief apartment, doors on each floor led into a series of small rooms which served originally as bedrooms, closets, etc. It is probable that on the opposite side also there are small apartments of some kind or other to which all access appears to be closed. At the south-east corner of the principal apartment of the keep is a larger arched passage, coeval with the tower itself, leading through a sort of small lobby to the top of the exterior staircase, which, as already stated, was no doubt the original entrance. Opposite this, in the south-west corner, is a corresponding passage, of the same size and character, which leads to the top of the wall, connecting the keep tower with the smaller tower, marked 21 in the plan, which joins to the outer wall of the castle. This tower also is of unmistakable Norman work. The lower part of it, at a later period, has been turned into a vast oven; the floors above, which were of timber, have disappeared, but the remains of the first floor leave no doubt that it was a kitchen. The original fireplace and oven, of rather small dimensions, still remain in the northern wall, as they are shown in our cut on next page.

A doorway in the opposite corner, which may be reached by means of a ladder placed on the top of the large oven below, leads to some closets in the exterior wall, which are also Norman. The passage along the wall from the keep to this tower led immediately into the room just mentioned as having been the kitchen, and has some appearance of having been originally a covered way. A flight of steps rises from it on one



ORIGINAL FIREPLACE AND OVEN.

side, and conducts us to the rampart round the top of the tower, from which the view commanded the ford or bridge across the river immediately below. Another flight of steps at the north-west corner of this tower descended to the rampart along the exterior wall joining this tower (No. 21) with another square tower (No. 20) which is also Norman, as well as apparently the transverse wall running inward from this last tower.

We now return to the interior of the keep. On the northern side of the arched passage, at the south-east corner, another large arched, or rather vaulted, passage descends by what was evidently a wide flight of steps, within the solid masonry of the building towards the basement of the tower. This passage has been recently cleared of the rubbish by which it had long been filled up, and it appears that it was built up at the bottom to make way for the more modern entrance to the keep.

In the floor of the principal apartment of the keep are two rectangular openings, through which we see a large but dismal

apartment below. This is now entered by an external door of a comparatively late period, with a window by the side of it which appears to be of the same date. This lower apartment is usually considered to have been the prison of the castle, and so it probably was at a late period, but although it has undergone many alterations, it presents many features well deserving of our attention. It was not usual to have entrances into the basement stories of Norman keeps, and we ought therefore probably to consider the present door and window as mere modern openings broken through the wall. But on the wall to the left of the present entrance our attention is at once attracted



NORMAN ARCHES IN THE GROUND FLOOR OF THE KEEP.

by two light and rather graceful Norman arches, supported on slender columns with ornamented capitals, which have evidently been walled up at a comparatively late period. When we compare the position of the steps already mentioned as descending from the floor above in the interior of the wall, we shall perceive that the two arches are exactly opposite what may have been a

small landing-place at the foot of these steps, and there can be little room for doubt that the steps furnished the original means of access to the apartment in the basement of the keep. If we turn round and look at the opposite wall of this basement floor, we perceive corresponding arches in the wall, but not presenting the same appearance of having been open. From the general appearance of these arches I am inclined to think here was the original chapel of the Norman castle, the approach to which was from the first, or principal, floor by the steps in the vaulted passage above.

Just beyond the two arches in the western wall of the basement room, in the same wall, is a doorway, which is seen in our cut. It opens to a passage which runs at right angles from the face of the wall in the solid masonry, then makes a turning at right angles, and after proceeding a short distance turns again at right angles and enters the same apartment by a door similar to that by which we entered it. The singular character of this passage has afforded abundant room for conjecture; and it has been suggested that, as there are holes for strong bolts to secure the doors at each entrance, its purpose was for keeping a lion, or other wild beast, to be let out at pleasure to devour some ill-fated prisoner who had made himself an especial object of vengeance to the lord of the castle. But there are, at the first glance, two objections to this notion; first, it is evident that at least at one end the bolts were intended to fasten the door not on the side towards the apartment, but on the inner side towards the passage; and, secondly, it must at once be apparent that, supposing the apartment to be the prison, no one could go to set the lion at liberty without placing himself in the same danger as the prisoner. Perhaps, however, this passage may be explained in a simpler manner. I am

inclined to think, by appearances, that there has been a transverse wall, dividing this basement room into two, and that this dividing wall ran across the room exactly between the two entrances to the passage of which we are speaking. Now, if we can suppose that the builder was unwilling to weaken this transverse wall by making a door in it, preferring for the sake of strength to make a passage of communication in the solid wall of the building with a door at each end, we should have a ready and simple explanation. In this case the one apartment may have been a prison, while the other still served as a chapel; and it must be observed that the two openings in the roof communicate with the second part and not with the chapel.

There is one peculiarity in the keep of Ludlow Castle which we cannot fail to notice in comparing it with other buildings of the same character. The original Norman keep always contained within itself all the requisites for the wants of the household and the support of the garrison, and one of the most important of these was a well. In most of the great Norman keeps the well is formed in the solid mass of the internal walls. The keep was, in fact, the castle, the only part of the building calculated to sustain a siege, and whatever walls of enclosure there might be independent of it, they were intended only for temporary defence, and appear to have been generally composed of inferior masonry. In the keep of Ludlow Castle there are no traces of a well, but there is a very deep well (marked 19 in the plan) within the buildings of Norman work immediately attached to the keep. Comparing this circumstance with the facts that the passage from the keep along the wall to the tower at the corner (21) is evidently coeval with the keep itself, that that tower appears to have contained the kitchen, and that the other tower (20) is also Norman, I am inclined to believe that the original

Norman castle consisted of the rather irregular square, having the keep for its eastern corner, the towers 21 and 20 at the southern and western corners, and perhaps another tower, now destroyed, at the northern corner. It is hardly necessary to state that all these buildings were much altered at a later period, when they formed but a small portion of the noble castle of Ludlow.

Adjoining to this early Norman building are ruins of buildings (17 in plan), apparently of domestic offices, erected in the sixteenth century. The lower part of this building was filled up with earth and rubbish to a considerable elevation above the level of the floor; this has been recently cleared away, and thus have been exposed to view the very interesting remains of the grates, ovens, etc., of the great castle of the Lords Presidents of Wales. Foundations of other buildings may be traced beyond these.

The mass of buildings on the north side of the court, which contain the hall and the state apartments, appear to be chiefly work of the fourteenth century, probably erected when the castle was in possession of the Mortimers. There are, however, remains of Norman work, with round arches, in the corner tower forming part of the building (numbered 16 in the plan) and in a small tower at the other extremity of this range of buildings. The hall (15) faces the entrance to the inner court, and was approached by a flight of steps, the inclined plane of which still remains. The steps themselves are said to have been of marble, and to have been carried away for the material. The hall door is a beautiful pointed arch, ornamented with delicate mouldings. The hall itself was a noble apartment, 60 feet long by 30 wide, and of a proportionate elevation. On the north side, looking to the country, are three lofty pointed

windows, diminishing outwardly to narrow lunets with trefoil heads. On the opposite side towards the court, are two windows, similar in style, but larger, and each divided by a single mullion. Between these is a fireplace, with an obtuse arch, of the age of Elizabeth, inserted within a more lofty pointed arch, which appears originally to have been a third window, answering to the same number in the opposite wall. Like almost every other part of the castle, this hall appears to have been much altered in its internal appearance in the sixteenth century, when it was used for the Court of the government of Wales and the Marches. It is the portion of the castle to which some of its latest reminiscences were attached, for it is said that in this hall the splendid "Masque of Comus" was first exhibited. At present, roofs and floors, and everything but the bare walls, have disappeared. Under the hall is a low room, which was probably used as a cellar, with five deep recesses in the south wall.

Two pointed arches on the west end of the hall lead to a spacious tower (16) which has contained several large apartments, one of which is still called Prince Arthur's Room, a title which it appears to have borne for upwards of two centuries. The room on the first floor of this tower measures 37 feet by 33. At the north-west corner is a deeply-recessed closet. From the general arrangement of this tower with regard to the hall, I am inclined to think that the lower part of it contained the buttery and steward's offices.

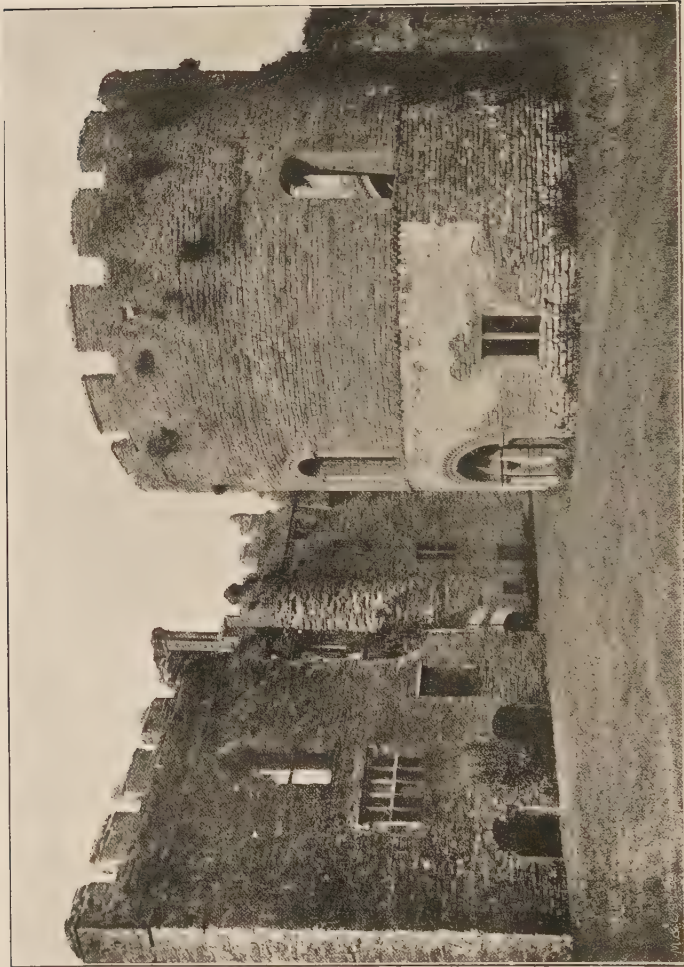
At the opposite end of the hall, with a pointed arch door of communication, is another large tower of three stories, the principal apartment of which is pointed out as the banqueting room. There can be no doubt that this tower contained the principal or state apartments of the castle. A spacious chamber

above what is called the banqueting room appears to have been more highly adorned than the rest ; the chimney piece has an unusual degree of ornament, and the corbels of the ceiling are finely wrought into busts of men and women crowned. The fireplace, one of the corbels, and a very elegant and rather remarkable doorway, in the banqueting room, are represented in the annexed cut. A door on the south side of the room on



FIREPLACE AND DOOR IN THE STATE APARTMENTS.

the ground floor opens to a winding passage, which ends in some small gloomy rooms, and on the left to two deep angular recesses terminated by narrow loops looking outward. This and the adjoining tower to the east have each a newel staircase in an elegant octangular turret. This last mentioned tower evidently contained the chambers and private apartments of the household of the lord of the castle ; and another adjoining tower (10) is of a similar character. It is pretended, though on what authority is not told, that the apartments in this last tower were



11010. The Castle showing Norman Chapel and State Apartments.

occupied by the infant Princes, sons of Edward IV., whose melancholy fate is so well known to every reader of English history.

When the visitor first enters the inner court of Ludlow Castle his attention will be attracted by a round tower standing apart,



ENTRANCE TO THE CHAPEL.

almost in the middle of the area, with a beautiful Norman arch and Norman windows. This was the chapel. It is said to have been built by Joce de Dinan, in the reign of Henry I., or in that of Stephen ; and we are informed in the Romance of the

Fitz-Warines, that it was dedicated to St. Mary Magdalen, and that the day of its dedication was "the day of St. Syriac (August 8), and seventy days of pardon." All that now remains of Joce's chapel is the nave, a circular building; and if the account of its origin be correct, it is either the earliest, or one of the two earliest buildings of this description in England. It is entered from the west by a remarkably elegant Norman doorway, richly adorned with the ornaments peculiar to the style of the period at which it was built.

On the opposite side is a large Norman arch, also beautifully ornamented, which once formed the entrance into the choir, now entirely destroyed. It was formed by two parallel walls, which extended from the circular building to the eastern wall of the castle. There can be no doubt that this choir formed a part of the original building, from the character of the arch which led to it. The round building which now remains has three semicircular headed windows. A filleted ornament runs round the exterior of the wall. Within, it is surrounded by an arcade formed by small pillars with indented capitals, supporting round arches with alternate plain and zigzag mouldings. About 3 feet above this arcade is a line of projecting corbels carved as heads, etc., which appear to have supported a gallery. A covered way formerly led from the state apartments on the north to a doorway in the wall of the chapel, which afforded an entry into this gallery. This was standing in 1768, and the place where it joined the building containing the state apartments is still distinctly visible. This chapel, even in its present state, is a fine monument of the taste of the period. In the time of Queen Elizabeth, when it was entire, but when the style in which it was built was very imperfectly appreciated, it called forth the admiration of the poet Churchyard, who describes it as :

“So bravely wrought, so fayre and finely fram’d,
That to world’s end the beauty may endure.”

At that period the interior of the chapel was deformed, rather than ornamented, by being covered with panels exhibiting the “arms in colours sitch as fewe can shewe,” which Churchyard admired.

Opposite this chapel, on the south side of the court, is a mass of buildings, the windows and gables of which at once announce the age of Elizabeth, and they were in fact erected by her able President, Sir Henry Sydney. With these we complete the survey of the interior of the castle, which, though stripped of roof and flooring, is still in a very remarkable state of preservation.

From an inventory of the goods found in Ludlow Castle, bearing date 1708, the eleventh year of the reign of Queen Anne, we learn that about forty rooms were entire at that period. Among these were the hall, council chamber, Lord President’s and my Lady’s withdrawing rooms, the Steward’s room, great dining room, Chief Justice’s room, Second Judge’s room, Prince Arthur’s room, Captain’s apartments, etc., also the kitchen, brewhouse, etc.; and as in this inventory a table and altar are stated to have been found in the chapel, we may presume the choir was at that time perfect.

The progressive stages of ruin to which this noble edifice was doomed to fall may be distinguished in the accounts of travellers who visited it at various periods since that time. In the account prefixed to Buck’s “Antiquities,” published in 1774, it is observed “that many of the royal apartments were entire, and the sword of state with the velvet hangings was preserved.” An extract from a tour through Great Britain, quoted by Grose as a just and accurate account of the castle, represents the

chapel as "having abundance of coats of arms upon the panels, and the hall as decorated with the same kind of ornaments, together with lances, spears, fire-locks, and old armour." Dr. Todd, in his edition of "Comus," says, "A gentleman who visited the castle in 1768 has acquainted me that the floor of the great council chamber was then pretty entire, as was the staircase. The covered steps leading to the chapel were remaining, but the covering of the chapel was fallen; yet the arms of some of the Lords Presidents were visible. In the great council chamber was inscribed on the wall a sentence from I Samuel, chap. xii. verse 3, all which are now wholly gone."

Soon after the accession of George I., an order is said to have come down for unroofing the buildings and stripping them of their lead. Decay, of course, soon ensued. Fourteen panels, bearing the arms of many nobles of the land, were converted into wainscotting for a public-house in the town, a former owner of which enriched himself by the sale of materials clandestinely taken away.* The Earl of Powis, who previously held the castle

* These panels, now in a good state of preservation, form a wainscot in the dining-room of the "Bull Hotel" in Ludlow, and may be seen on application to the worthy hostess, Mrs. Crane.

The following is a list of the arms :

- | | | |
|--|------------------|------------------|
| 1. Rafe, Lord Euer, Baron of Malton, Lord President of His Majesties council in the Marshes of Wales, anno 1610, whom God long continue. Amen. | | |
| 2. Winchester. | 11. Cumberland. | 20. Newcastle. |
| 3. Arundel. | 12. Sussex. | 21. Nottingham. |
| 4. Oxford. | 13. Huntingdon. | 22. Suffolk. |
| 5. Northumberland. | 14. Bath. | 23. Devon. |
| 6. Shrewsbury. | 15. Southampton. | 24. Northampton. |
| 7. Kent. | 16. Bedford. | 25. (Defaced.) |
| 8. Darby. | 17. Beaufort. | 26. Carbery. |
| 9. Worcester. | 18. Harford. | 27. Exeter. |
| 10. Rutland. | 19. Essex. | 28. Montgomery. |

in virtue of a long lease, acquired the reversion in fee by purchase from the Crown in the year 1811.

Ludlow Castle is built on the brow of what was originally a steep rock, and needed no other protection except on the side where it joins the town, from which it is understood to have been separated by a broad foss. This has now been filled up, planted with trees, and laid out in a walk; and on the other side of the castle the rock itself has been cut into pleasant promenades, from which we have an extensive view over the valleys of the Teme and the Corve. When we leave the castle by the entrance gateway, if we turn to the right, and pass under the trees towards the part of the town called Dinham, we follow the outer wall of the castle till it is joined by the inclosure of Dinham House. Here an archway has been cut through the castle wall, and a walk through what was once a corner of the outer court of the castle leads us through another modern arch in the western wall to the outside of the castle, or to what are properly called the castle walks. If we turn here again to the right, along the upper walk, our path lies immediately along the foot of the western wall of the castle; and we pass, first, Mortimer's Tower, of the exterior semicircular form of which we obtain a full view; next, the square Norman tower, marked 20 in the plan, which has an external round-headed postern door; and then arrive at the great tower which forms the western extremity of the state apartments. Here this walk properly end, but a steep path, broken in the rock, leads down to the lower walk. Had we turned to the left on leaving the archway in the western wall, we should have descended more gradually into the lower walk, which is finely covered and shaded by trees, until we come upon the north front of the castle, where the curtain wall of the grand hall and its two massive supporting

towers, rising above us in majestic grandeur, have a very imposing effect ; while, if we turn from it, the opening towards the north displays the windings of the Teme, with the mansion of Oakly Park, half hid by trees, and is terminated with a bold outline, formed by the Clee Hills, Caer Caradoc, and other hills near Stretton. The more confined view towards the west exhibits a bold eminence, partly clothed with wood, the rocks of Whitcliffe, with the rapid stream at their base, and, in short, a full union of those features in rural scenery which constitute the picturesque. The castle itself, in the approach to it from different parts of Whitcliffe Hill, has a grand and imposing aspect ; it is also seen to advantage from the road to Oakly Park ; from various other positions the effect is truly grand, and in some points of view the towers are richly clustered, with the largest in the centre.

From the front of the castle the walk continues along the exterior of the eastern wall, passing a tower (27) which appears to be of an early date, and leading us again to the entrance gateway. Two other walks branch off from the walk at the north front of the castle, one running westwardly down to Dinham Bridge, the other in the opposite direction leading us to the churchyard, and towards the railway station in Corve Street.

What appears to be the true history of Ludlow Castle has only recently been cleared up by our latest county historian, Mr. Eyton. He has, as I think, shown satisfactorily that Ludlow existed in the later Anglo-Saxon times as a town under the name of Luda, under which name it is found in the Domesday survey, and it appears even to have possessed a mint, for coins of the later Anglo-Saxon and of the Anglo-Danish kings are found inscribed with the name of Luda or Lude as

the place of coinage, which are believed to have been struck at this town. At the time of the Domesday survey, the manor belonged, not as has been pretended to Roger de Montgomery, who had no land here, but to Osborne Fitz Richard, Lord of Richard's castle, under whom it was held by Roger de Lacy, Lord of Ewias, who no doubt obtained subsequently the Lordship of Ludlow, and built the castle. Roger de Lacy's estates were confiscated for his rebellion against King William Rufus, but they were restored to his more loyal brother, Hugh. This estate, for some cause or other, became the property of the Crown, and was given, it is supposed, to Pagan Fitz John. That Baron's property appears to have descended by female heirs, until, early in the thirteenth century, Ludlow was the property of Geoffrey de Geneville, a feudal chieftain of great power. The history of this part of the island during the earlier and middle part of the twelfth century is very obscure, but amidst the troubles of that age there were few estates which did not change their possessors more than once, though our knowledge of these changes is extremely imperfect. It appears, however, that in the reign of Stephen, Ludlow Castle was in the possession, or at least in the keeping, of a knight named Jocas or Jocas de Dinan, who was a favourite of the king, and who was probably a foreigner, who took his surname from Dinant, in Brittany. From him it appears to have gone into the family of the Fitz-Warines. A very romantic history of the Fitz-Warines tells us "this Jocas finished the castle, and was a strong and valiant knight." It was, in fact, probably about, or soon after, this time that the buildings of the castle of Roger de Lacy were extended over the whole space of ground which Ludlow Castle now occupies. The round chapel, which stands in the middle of the inner court of the castle, is of

rather late Norman architecture, but it can hardly have been built after the middle of the reign of Henry II.

The history of the Fitz-Warines alluded to is a prose edition of a metrical history, composed by some poet in the pay of the family towards the middle of the thirteenth century, or soon after that time, of course to glorify the family. The earlier part of it is no doubt untruthful, but founded perhaps upon family tales and traditions. It is the only authority for the old story of the building of Ludlow Castle by Roger de Montgomery, which was perhaps intended to countenance some of the claims of the family of Fitz-Warine. After the middle of the twelfth century, however, it is probably on the whole more truthful.

In 1138, the third year of the reign of Stephen, nearly all the castles and strong towns on the Border were fortified against the king. Gervase Pagenel seized upon the castle of Ludlow. Soon after Christmas Stephen hastened towards Scotland, against his Scottish enemies, but they, having sustained a severe defeat, agreed to a treaty of peace, and he returned to Shropshire, carrying with him the Scottish king's son, Henry, Earl of Northumberland, who had been delivered to him as a hostage. It is probable that the lesser fortresses of the county had been given up to him without a struggle; but the castle of Ludlow, under Gervase Pagenel, made an obstinate and successful resistance. In one of the attacks the Scottish Prince, approaching rashly too near to the walls, was seized by an iron grapple thrown out from the castle, and would have been taken prisoner, but the king, with his characteristic bravery, rushed to the spot, and saved his hostage at the imminent peril of his own life.

In 1150 the castle of Ludlow was in the hands of the king,

and it was probably soon after that time that it was given to Joce de Dinan, who is mentioned as holding it in a deed of the last year of the reign of Stephen.

On the accession of Henry II. we find that Hugh de Mortimer, Lord of Wigmore, was engaged in open warfare with Joce de Dinan. The latter could scarcely quit the walls of his castle of Ludlow without danger of being taken by Mortimer's men ; but learning one day that he was to ride out alone, Joce sent some of his men to lay wait, who made him prisoner, and brought him to Ludlow, "where he was confined in the loftiest tower in the third ward of the castle, which to this day retains the name of Mortimer's Tower." He afterwards obtained his liberty by the payment of a very heavy ransom.

It appears by the deed of the last year of the reign of Stephen, mentioned above, that Hugh de Lacy then laid claims to lands which Joce de Dinan held in Herefordshire, and it is not improbable that these contending claims were the ground of the dissensions in which "many a good knight lost his life," the tradition of which continued to be the subject of minstrel song in the following century, and in the course of which the castle of Ludlow passed into the family of the Fitz-Warines.

The first of this family, we are told, who bore the name of Fulke Fitz-Warine, had inherited by his mother Melette, daughter of William Peverel, the castle and honour of Whittington ; when seven years of age, Fulke was, according to the custom of those times, placed in the family of Joce de Dinan, to be educated in the practice of knightly exercises, for Joce was a "knight of good experience," and as Fulke grew up he became "handsome, strong, and of goodly stature." At the time when the hostilities between Joce de Dinan and Walter

de Lacy raged with most violence, Fulke Fitz-Warine had reached the age of eighteen.

One summer's day Joce de Dinan arose early in the morning and mounted a tower in the middle of his castle to survey the country. Turning his eyes towards Whitcliffe, he was surprised to see the fields covered with knights and soldiers in all the apparel of war, and to behold, among others, the banner of his mortal enemy, Sir Walter de Lacy; he ordered part of his knights to arm and mount in haste, and to take with them arbalisters and archers to go and defend the bridge and ford "below the town," and they drove back the Lacy's men, who were already occupying the pass. Soon after came Joce with five hundred knights and men at arms, besides the burgesses of the town, and crossing the water, they engaged and entirely defeated the invaders. Walter de Lacy, after having lost his banner, and seen his men dispersed, fled along the road which ran near the banks of the Teme towards Bromfield. Joce de Dinan, seeing Walter de Lacy flying in this direction, followed him unattended, and overtook him in a little valley within sight of the castle, between the wood and the river, and the Lacy was already wounded and on the point of being made a prisoner, when three of his knights suddenly made their appearance and came to his aid.

Joce's lady, with her two daughters Sibille and Hawyse, had witnessed, from a tower in the castle, the combat and the subsequent flight; and terrified with the danger which threatened their lord, who was now alone against four, they made the place resound with their screams. Fulke Fitz-Warine, who on account of his youth had been left in the castle, was drawn to the spot by the cries of the ladies, and seeing them in tears, he inquired of Hawyse the cause of their distress. "Hold thy tongue," she

replied, "thou resemblest little thy father who is so bold and strong ; and thou art but a coward, and ever will be. Seest thou not where my father, who has cherished and bred thee with so much care, is in danger of his life for want of help ? and thou art not ashamed to go up and down safe, without paying any attention." Fulke, stung by the maiden's reproof, hurried into the hall of the castle, where he found an old rusty helmet, which he put on as well as he could, for he had not attained to the age of bearing armour, and seizing a great Danish axe, he ran to the stable, which was close to the postern that led to the river ; there he mounted a cart horse, and spurring across the river, he reached the spot where Joce de Dinan, overcome by the number of his opponents, was already dismounted and on the ground. Young Fulke had no sooner arrived than with one blow of his formidable weapon he cut in two the backbone of one of Lacy's men who was securing the fallen Lord of Ludlow, and with a second he clove the skull of another who was coming to encounter him. Joce was now soon re-mounted, and Walter de Lacy, with his remaining companion, Arnold de Lisle, who had both been severely wounded in the battle, were easily made prisoners. They were brought to Ludlow Castle and confined in a tower which was called Pendover.

The two prisoners were treated with kindness, and were frequently visited by the ladies of the household. Amongst them was a "very gentle damsel" named Marion de la Bruere (Marion of the Heath), who was smitten with the courtly mien of Arnold de Lisle, and allowed herself to be seduced by his fair words and promises of marriage. Having thus placed herself in his power by her imprudence, she was further induced secretly to aid the escape of the prisoners through one of the windows of the tower, by means of towels and napkins attached

together. When Walter de Lacy had thus obtained his liberty, he sent to his father in Ireland for soldiers, resolved to avenge himself on Joce de Dinan, but, after having carried on their hostilities for a short time, the two barons were reconciled by the interference of their neighbours. Soon after peace had thus been restored, Fulke Fitz-Warine was married with great ceremony to Hawyse, and after the festivities were ended, Joce de Dinan with his household and son-in-law, and Warine the father of Fulke, went to "Hertland," having entrusted the castle of Ludlow to the care of thirty faithful knights and seventy good soldiers, "for fear of the Lacy and other people."

No sooner had Joce de Dinan quitted his castle than Marion de la Bruere, who had remained behind on pretence of illness, sent a private message to her lover, Arnold de Lisle, acquainting him with the state of the castle, and inviting him to pay her a visit, promising to let him enter by the same window from which he and Walter de Lacy had made their escape from prison. Arnold communicated his intelligence to Walter de Lacy, and obtained his consent to make an attempt on the castle. Having provided himself with a ladder of leather of the length indicated to him by the unsuspecting lady, he took with him above a thousand knights and soldiers, the main body of whom he concealed in the woods by Whitcliffe, and the rest were placed in ambush in the gardens below the castle. It was during a dark night that these movements were effected; when Arnold, with an attendant who carried the ladder, approached the wall of the tower, his mistress was ready at the window, and threw down a cord, by which the ladder was drawn up and fixed. The lady led him to her chamber, and the ladder was left suspended at the window.

In the meantime Arnold's attendant had returned to the

gardens and brought forth the soldiers who were placed in ambush. A hundred men, well armed, mounted by the ladder into the tower of Pendover, and whilst one party descended from the tower to the wall which led behind the chapel, and threw the sleeping sentinel into the deep foss which separated it from the outer ward, another party went into the inner ward and slew in their beds the knights and soldiers who had been left to guard the castle. They then issued from the castle, opened Dinham Gate to admit the rest of Lacy's men, and placing parties of soldiers at the end of each street, they burnt the town and massacred the inhabitants, sparing neither woman nor child. At daybreak, Marian, who was in bed with her lover Arnold, was awakened by the shouts of the victors; she arose, and looking through a window, learnt the treason which had been acted during the night. In the agony of despair, she seized upon Arnold's sword, and thrust it through his body, and immediately afterwards threw herself out of a window which looked towards Linney, and "broke her neck." As soon as Walter de Lacy received intelligence of the success of this attack, he came with all his force, and took possession of Ludlow Castle.

Tidings of these events were brought to Joce de Dinan at Lambourn. Joce and the Fitz-Warines, having assembled their friends and dependents, came with about seven thousand men, and established themselves in the castle of Caynham, situated on a knoll about two miles from Ludlow. The siege of Ludlow Castle lasted long: the attacks were frequent and vigorous, but Lacy, who had many Irish troops as well as his own knights and retainers, defended the place obstinately; whenever he ventured to go out from the castle, he was severely beaten by the besiegers, and the gardens about Ludlow were

more than once covered with the bodies of his soldiers who were slain in these skirmishes. The attack was evidently made on the side of the castle to which the approach is now covered by the town. At length the besiegers made a fire at the gateway with bacon and grease, so fierce that it burnt not only the treble doorway of the gateway tower, but also destroyed the tower itself, and Joce de Dinan became master of the outer ward. In this assault the chief tower in the outer ward of the castle (Mortimer's tower) was nearly levelled with the ground. In the midst of these events Fulke Fitz-Warine's father died, and Fulke became Lord of Whittington.

Walter de Lacy, finding himself hard pressed, sent for assistance to Iorwerth Drwyndwn, Prince of Wales, who invaded the marshes with twenty thousand Welshmen, ravaged the country, burning towns and slaying the inhabitants, and speedily approached Ludlow. Joce and Fulke fought against these invaders with great bravery, but they were at length compelled to retire to Caynham, where they were besieged during three days. Cut off from all hope of assistance, and unable even to procure provisions, on the fourth day they sallied out from the ruined fortress, and attempted to force their way through their enemies. After killing many of the Welsh and Irish, they were overwhelmed by numbers, and Joce de Dinan, with most of his knights that were not killed, was taken prisoner and committed to the dungeon of Ludlow Castle. Fulke Fitz-Warine, seeing his father-in-law carried away, made a desperate attempt to rescue him, and ran his lance through the body of the knight who had him in charge; but he was himself sorely wounded by Owen Kevelioc, and with difficulty escaped from the field, and fled to Gloucester, where King Henry was at that time making his stay.

The king received Fulke with great consideration, and claimed him as his kinsman. He made his wife, Hawyse, a lady of the Queen's chamber, and sent orders to Walter de Lacy to set at liberty his prisoners, on pain of incurring severe chastisement. Lacy was too well acquainted with the vigour and skill of King Henry to disobey his commands, and Joce de Dinan joined his son-in-law at the royal court. Immediately after his arrival at Court, the Lady Hawyse gave birth to a son, who was named after his father, Fulke Fitz-Warine. Joce died in Lambourn a short time afterwards, and it was probably on his death that the king made a grant confirming the right of his son-in-law to the castle of Ludlow, with the dependent honour of Corve Dale. This grant was made about the year 1176.

On the 27th of May, 1206, Ludlow Castle was in the possession of Walter de Lacy, but towards the end of that year, or early in 1207, it had been seized by King John, and on the 5th of March in the latter year, William de Braose, into whose custody it had been given, was ordered to deliver it to Philip de Albeney, who restored it on the 13th of July following to William de Braose, into whose keeping the castle and town were to remain during the king's pleasure.

King John visited the Borders in 1213; and one of the most important events which occurred at this period was the restoration of Walter de Lacy to all his lands and possessions except Ludlow, that great feudal Baron having given four hostages for his fidelity. The castle of Ludlow was then in the custody of Engelard de Cygony, an active agent of King John. Shortly afterwards the king appears to have placed entire confidence in the loyalty of Walter de Lacy, for on the 12th of April, 1215, he ordered Engelard de Cygony to deliver Ludlow Castle into his custody.

In the great struggle between the king and the Barons during the latter part of John's reign, the Welsh entered into a close alliance with the baronial party. Immediately after his return from Normandy in 1214, John repaired to the Border. Some of the most powerful of the Border families, as the Mortimers and the Lacys, were staunch adherents to the Royal cause; but many others, and among the rest the Fitz-Alans and the well-known Fulke Fitz-Warine, were as firm adherents to the baronial confederacy. In the spring of 1215 the Barons were in arms, and Llewelyn, Prince of Wales, marched with his Welshmen to Shrewsbury, and took possession of that town. On the 15th of June the king signed Magna Charta.

It was not till the summer of 1216 that King John, after having ravaged with fire and sword a large portion of his kingdom, came with his foreign mercenaries to the Border, which we may suppose to have suffered all the worst effects of their cruelty. At this time he ordered Thomas de Erdington to deliver up the castle of Bridgnorth and the county of Salop to the custody of the Earl of Chester. From Bridgnorth John went to Worcester, and thence to Gloucester. The whole of the king's movements on this occasion show that his chief object was to tamper with the Welsh, and with the Lords of the Marches, in whom lay his last hope of raising an army sufficient to afford any solid prospect of opposing the progress of his enemies. From Gloucester King John proceeded to Newark-upon-Trent, where he died on the 10th of October.

The feuds between the Welsh and the Lords of the Border, which had originated during the baronial contest, were not easily extinguished, and many years passed away before this

part of the kingdom ceased to be the scene of a continual succession of predatory warfare.

On the death of John, his son, Henry III., ascended the throne. During the whole of the year 1224 the king was occupied in strengthening the Border, and in building a new castle at Montgomery, and he visited Ludlow on his way from Shrewsbury to Hereford.

In 1225 we find Llewelyn again in arms; and, in spite of the king's threats and expostulations, he proceeded with his hostile preparations, which in the autumn of the same year had assumed so serious a character that Henry obtained from the Pope a bull of excommunication against him. This war appears to have been partly excited by Hugh de Lacy, and some other barons who had withdrawn their allegiance from the king, and joined their forces with those of the Welsh. A peace was at length concluded between King Henry and Llewelyn, who met at Ludlow.

From 1225 to 1266 the Border was often alternately ravaged by the king, the Welsh, and the Barons, until on the 5th of August, in the latter year, was fought the celebrated battle of Evesham, which ruined the baronial cause.

The power and wealth of the Mortimers of Wigmore had been constantly increasing since the reign of Henry III., when Roger de Mortimer had contributed so greatly to the final triumph of the Crown. He died in 1282, and was buried in Wigmore Abbey. His son Edmund succeeded him, and was, like himself, actively engaged in the Welsh wars. Previous to the death of Llewelyn, at which he was present, his relationship to that Prince caused him to be suspected of conniving at his rebellion. In 1303 or 1304, in a battle with the Welsh near Builth, in the same neighbourhood where Llewelyn was

slain, Edmund de Mortimer received a mortal wound, of which he died soon afterwards in his castle at Wigmore, and was buried in the abbey.

Roger de Mortimer, the eldest son and the successor of Edmund, was only sixteen years of age at the time of his father's death. He married Joan de Geneville, by which union he added to his vast possessions the castle of Ludlow. In 1316 Roger de Mortimer was appointed Lord-Lieutenant of Ireland. A short time after the deposition of Edward II. he was created Earl of March. Immediately afterwards he held a "round-table," and he conducted the queen and the young king (Edward III.) to the Marches of Wales, where he welcomed them with magnificent festivities, accompanied with tournaments in his castles of Ludlow and Wigmore. He was now blinded by his ambition; he scarcely took pains to conceal his familiarity with the queen, usurping all the powers of the government, and offending most of the nobles by his haughtiness. A conspiracy was formed against him, headed by the young king, who was desirous of taking the government of his own country into his own hands. The too-powerful nobleman was taken into custody, and having been convicted of high treason by a Parliament called for that purpose, in 1331, he was hanged on the common gallows in London.

Edmund de Mortimer, Roger's eldest son, survived his father a few years, and left a son named Roger, only three years of age. His castles in the Marches of Wales were committed during his minority to the custody of his stepfather, William de Bohun, Earl of Northampton. A great portion of Roger's after-life was spent in France, where he was engaged in the wars of Edward III., who created him a Knight of the Garter. In 1354 he obtained a reversal of the attainder of his

grandfather ; and being now restored to the title of Earl of March, was subsequently made Constable of Dover Castle and Warden of the Cinque Ports. He died in Burgundy in 1360, and left a son, Edmund, then in his minority.

Young Edmund de Mortimer was distinguished above his years by his prudence and manly abilities, and he was employed at the early age of eighteen to treat with the commissioners of the King of France for a peace between the two kingdoms. Early in the reign of Richard II. he was made Lord-Lieutenant of Ireland, in which office he died in 1381. He married the Lady Phillippa Plantagenet, daughter and heiress of Lionel, Duke of Clarence, by which union he gave to his descendants their title to the English crown.

The less important occurrences of the latter part of the fourteenth century have been forgotten amid the great events which followed. A letter is extant addressed by the inhabitants of Shropshire to the Privy Council, dated 21st of April, 1403, by which it appears that the Welsh were then threatening the Border with devastation ; and we learn that the custody of Ludlow Castle at this time was considered of sufficient importance to be entrusted to the care of Sir Thomas Beaufort, afterwards Earl of Dorset and Duke of Exeter. On the 16th of June the king had learnt that Owen Glyndwr and "his other rebels" were marching in great force towards the English border, to burn the country and destroy the inhabitants. In the middle of July Henry had received certain information of the great confederacy formed against him, and that young Henry Percy was advancing to join the Welsh with an army of English and Scots, which—when increased by the men of Cheshire, led by his uncle the Earl of Worcester—amounted to nearly fourteen thousand men. The king, with singular

rapidity, marched towards the Border, and entered Shrewsbury when the army of the Percy was already near the town, and before the Welsh had time to join them. The decisive battle of Shrewsbury was fought the next day, in which ten thousand men are said to have fallen, and which destroyed the hopes of the confederates. Most of the leaders of the rebels were killed or taken ; Henry Percy was slain in the battle, and his uncle and one or two others were captured and immediately beheaded.

The borders of Wales continued in an unsettled state during many years after the suppression of Glyndwr's insurrection. The war had sunk into that which had originally given rise to it—a complication of personal feuds and jealousies. The first Parliament of Henry V., in 1413, passed an Act against such of the late rebels and their friends as were guilty of attacking the king's loyal subjects to revenge the individual acts of hostility which the latter had committed in his cause during the war ; and this Act was renewed in 1427, twenty years after the suppression of the rebellion.

In spite of the general popularity of Henry V., there were not wanting persons who even in his reign would willingly have aided to eject the house of Lancaster from the throne ; and, in that case, the family of the Mortimers of Wigmore and Ludlow—which had now only one representative—was the nearest in blood to the English crown. Edmund Mortimer, Earl of March, as a descendant of Lionel, Duke of Clarence, had a stronger hereditary right to the throne than the Lancastrian Princes, and on that account he had been detained in close custody during the reign of Henry IV., but he was set at liberty at the commencement of the succeeding reign. Young Edmund Mortimer, for he was at this time only twenty-one years of age, possessed little of the energy which had distinguished the

illustrious race from which he was descended, and his name was only put forward to colour the intrigues of others. Early in the reign of Henry V., Richard Plantagenet, Earl of Cambridge (who had married Edmund Mortimer's sister), Henry, Lord Scrope, and Sir Thomas Grey entered into a new conspiracy, the declared object of which was to carry the Earl of March into Wales, and there to proclaim him King of England, and to collect forces to make war on Henry as an usurper. They were to be joined by Sir Henry Percy, who had promised to march from Scotland with "a power of Scottys." The moment chosen to carry this plan into execution was that of the king's departure for the invasion of France, in 1415; but Henry was made acquainted with the plot, and the chief conspirators were seized and executed at Southampton. Years transpired before any further attempt was made to revive the slumbering claims, which on the death of the last of the Mortimers were silently transmitted, with the estates and title of Earl of March, to his nephew, Richard Plantagenet, the son of the attainted Earl of Cambridge, who, however, had been allowed to succeed to his grandfather's title of Duke of York, after the death of the second Duke of York at Agincourt.

Richard Plantagenet, Duke of York, selected Ludlow Castle as his chief place of residence; at which time his constant opposition to the unpopular measures of the Court, although it procured him the enmity of the government, made him beloved by a large portion of the people. It may be remarked that the rebels of this period always expected popularity from connecting their proceedings with the family of Mortimer. When Jack Cade raised the commons of Kent, in 1450, he assumed the name of Mortimer. There is, however, no reason for believing that the Duke was in any way connected with the

rebellion of the Kentish men, although articles of accusation were brought against him; yet the use made of his name shows that the popular party had already begun to talk of restoring the branch of the regal line which had been set aside to make way for the House of Lancaster.

In the summer of 1451 the Duke of York, being then Lord-Lieutenant of Ireland, became so much dissatisfied with the proceedings of the Court that he suddenly resigned the command, and returned to England with a sufficient force to render unavailing the measures that are said to have been taken to prevent his landing. He marched direct to London, and, as it was alleged, forced his way violently into the king's presence, after which he retired to his castle of Fotheringay. The Parliament, which assembled soon after, was the scene of violent and angry debates, and a proposal was made to name the Duke of York next heir to the throne. The discussions between the different parties rose now so high that the Duke found it necessary to retreat to his castle of Ludlow, where he was in the midst of his friends, and he occupied himself diligently in collecting together an army among his tenantry and adherents. With this army he advanced towards London, and by a circuitous route avoided the forces which the king was leading in person to meet him. The Duke passed the Thames at Kingston Bridge, marched into Kent, where the popular cause was always strong, and on the 1st of March encamped at Brentheath, near Dartford. The Royal army followed, and soon after was encamped on Blackheath. This was the first time that these two opposing political parties had faced each other in warlike array, and neither side appears to have been anxious to fight. A brief negotiation ensued, which ended by the king acquitting the Duke of treason, promising to listen to

all his complaints, and agreeing to call a new council, in which he was to have a place. The Duke, on these conditions, disbanded his army; but when he came before the king he found that he had been deceived: the Duke of Somerset accused him as a traitor, and he was retained as a prisoner, and sent to London to stand his trial. The Court, however, put a stop to further proceedings, alarmed by a report that the Duke's eldest son—Edward, Earl of March—was on his way towards London at the head of a powerful army of Welshmen to rescue his father; and, after having, on the 10th of March, made his submission and taken his oath in St. Paul's, in the presence of the king and most of the nobility, to be a true, faithful, and obedient subject, the Duke was allowed to retire to his castle of Wigmore. |||

The course of events soon opened a new path to the ambition of the Duke of York. In October, 1453, the king was attacked with a malady which was attended with mental as well as bodily weakness. It appears that the real state of the king's health was kept a secret as long as possible, and the queen, chiefly by the assistance of the Archbishop of Canterbury, retained for a while the executive government in her own hands. We learn that Margaret was at that time taking steps to obtain an Act of Parliament giving her the sole regency of the kingdom, while a Bill of Attainder against the Duke of York was at the same time in preparation. Two months later the death of the Archbishop led to an immediate change in the position of the different parties. The Parliament elected the Duke of York Protector; and the Duke of Somerset, the queen's favourite, was committed to the Tower.

The Duke of York's first protectorate lasted only nine months. At the end of the year the king recovered his

reason, and was restored to the full exercise of royalty. One of the first measures of the Court was to liberate the Duke of Somerset, and this was followed by other acts equally unpopular. The Duke of York, as a necessary measure of personal safety, retired again to his castle of Ludlow, where he was joined by the Duke of Norfolk, the Earls of Warwick and Salisbury, and other powerful friends. Having assembled a small army of Borderers and Welshmen, the Duke marched again towards London, and on the 22nd of May, 1455, surprised the king at St. Albans, to which place he had advanced on his way to meet the confederates. Neither army was considerable; that of the Yorkists was estimated at about three thousand men, of whom a large portion were archers, but the king had the advantage of occupying the town. The Duke made a halt in the fields before the town, and sent a herald to the king with professions of loyalty and obedience, but he demanded the person of the Duke of Somerset. When the Duke learnt that his overtures had been rejected, on Friday, the 23rd of May, he marched to attack the Royal army in the town. He was for some time held in check at the barriers, until the Earl of Warwick, marching by a circuitous path, entered the town on the other side. The battle continued for a short time in the streets and lanes, but ended in the entire defeat of the Royalists, who fled in the utmost disorder. Among the slain were the Duke of Somerset, the Earl of Northumberland, and the Lord Clifford, while the Duke of Buckingham, the Earl of Stafford, and the Lord Dudley were severely wounded in the conflict and were taken prisoners. The king was himself slightly wounded in the neck with an arrow, and had taken shelter in the house of a tanner, where he was found by the victors.

Although Henry was now a prisoner in the hands of the Yorkists, the Duke as yet laid no distinct claim to the crown. The king being considered as still, by the state of his bodily health, incapable of governing the kingdom, the Lords were compelled, by the urgent remonstrances of the Commons, to appoint the Duke of York a second time Protector. The queen, however, was busy in her intrigues, and the battle of St. Albans had given rise to personal feuds which were not likely to end without further bloodshed. The Duke, who appears to have been beset on every side with the plots and snares of his enemies, spent his leisure time in strengthening himself on the borders of Wales. At the end of 1456, when the king came before the Parliament and demanded the restoration of all his rights, the Duke resigned the protectorate without a murmur. During the year 1457 the opposing parties looked on each other in silent preparation ; but towards the end of the year events were fast approaching to new hostilities, when the king, urged by the Archbishop of Canterbury, determined to effect a general reconciliation. For this purpose a council was held at Coventry, in February, 1458, and an outward pacification having been made there, a general meeting of the lords of both parties was called at London in March, to complete the good work. The Yorkists were lodged in the city, the Londoners being their friends ; the Lancastrians remained without the walls. After some negotiations, both parties submitted to the award of the king, and the Yorkists having agreed to perform certain acts of satisfaction to the families of the nobles killed at St. Albans, the Court party joined the others in the city, and they marched lovingly together in a public procession to St. Paul's, amid the joy of the populace. This procession took place on the 25th of March, and a pompous description of the

ceremony is given by the old chroniclers. Other documents prove the insincerity of the reconciliation between the rival parties.

It was evident that the queen and her party had only smothered their enmity until the arrival of a favourable moment for vengeance, and the leaders of both parties found it necessary to surround themselves with armed men. The first public outbreak was a serious affray at Westminster, where the Earl of Warwick was attacked by some of the queen's household, and narrowly escaped by a boat on the river. The Earl, after a conference with his father, the Earl of Salisbury, and the Duke of York, proceeded to Calais, which, under the government of Warwick, had become the stronghold of the Yorkists. In the beginning of September, 1459, the Duke of York, who had been in Ireland, hastened to Ludlow. The Earl of Salisbury, who had collected an army in the north, marched towards the south ; but when he reached the borders of Staffordshire his further advance was disputed by a superior army under the command of a devoted Lancastrian—James Touchet, Lord Audley. On Sunday, the 23rd of September, the second battle between the Yorkists and Lancastrians was fought at Bloreheath, near Drayton, in Shropshire, and the Lancastrians were again defeated, Lord Audley and two thousand of his men being slain. After the battle, the Earl of Salisbury continued his march to Ludlow.

The Court had also been making great exertions to avert the threatened danger, and had raised a much more numerous army than that of their opponents. The king hastened to Worcester with sixty thousand men ; as he advanced towards Ludlow, the army of the Yorkists was drawn out into an entrenched camp in the fields of Ludford. They had been

joined by the Earl of Warwick, who had brought a body of veteran troops from Calais, under an old and experienced commander, Sir Andrew Trollop.

On the 13th of October, the king's army came in view of the entrenchments of Ludford, and were received with a brisk cannonade, which compelled them to retire, and no further attack was made on that day. In the evening, the Duke of York and the two Earls held a council of war, at which it was determined to attack the enemy by surprise early in the morning, which would probably have been attended with success ; but during the night Sir Andrew Trollop, who had been made the marshal of the Yorkist army, deserted to the Royalists, carrying with him the veteran troops under his own particular command, and betrayed all their councils to the king. The Yorkists, dismayed by this defection, broke up their camp in the night and fled : the Duke of York and his younger son, the Earl of Rutland, escaping to Ireland, while the Earls of Warwick and Salisbury, with Edward, Earl of March, succeeded in reaching Calais in safety. The Lancastrians entered Ludlow, and wreaked their vengeance upon the town and castle, which, as the old historians inform us, were plundered "to the bare walls." The Duchess of York, with her two youngest sons, were taken and placed in safe ward, and many of the richer partizans of the Duke were executed and their estates confiscated. In spite, however, of this disaster, the Yorkists did not lose their courage ; at Calais, the Earl of Warwick entirely defeated the attempt to drive him from his government ; and the fleet, having revolted to him, made him master of the English coast, and enabled him to hold easy communication with the Duke in Ireland.

The vindictive measures of the Court had left no alternative

to the Yorkist leaders but to seek safety in open war. The Duke's eldest son—Edward, Earl of March—had now made himself conspicuous by his manners and his talents, and from henceforth he begins to appear as one of the most prominent actors on this tragical and eventful scene. In June, 1460, the Yorkist lords sailed from Calais and landed at Dover, and they were soon joined by the old supporters of their cause, the men of Kent. Thus reinforced, they marched direct for London, where they arrived on the 2nd of July, and were favourably received by the citizens. The king was at Coventry when the news of the landing of the Yorkists arrived, and the Lancastrian army marched to meet them, and reached Northampton, where they strongly entrenched themselves. Edward, Earl of March, who was now equally eminent for his abilities and activity, and for his great popularity, left in London the Earl of Salisbury, Lord Cobham, and Sir John Wenlock to watch the Tower, which was held for the king by Lord Scales, and advanced with Warwick, Fauconburg, and Bourchier to meet their enemies. In the battle of Northampton, fought on the 10th of July, after an obstinate struggle the Lancastrians were entirely defeated, and the king himself was left in the hands of the victors. The queen, with her son, fled to the north, and reached Scotland in safety. The Earls carried the king to London, and immediately called a Parliament.

The Duke of York had remained quiet in Ireland during these events, but on receiving intelligence of the result of the battle of Northampton he hastened back to England. He arrived in Chester in the latter part of August, and passing through Shrewsbury, Ludlow, and Hereford, he reached London on the 10th of October. Now at length he threw off all mask from his intentions, and deliberately stated his claim

to the crown. The Parliament hesitated, and it was finally agreed that Henry should enjoy the throne during his life and that the Duke of York should be acknowledged his heir and appointed Protector of the kingdom till Henry's death. For a time the new order of things went on smoothly, at least in appearance, but there was little solidity under the surface.

Events were now, however, progressing towards a final crisis with fearful rapidity. The queen, who had fled to the north, was actively employed in raising another army, and had been joined by the most powerful of the Lancastrian lords. The Duke of York was aware of the queen's proceedings, and marched somewhat precipitately to anticipate the attack. The rival armies met on the 30th of December, 1460, at Wakefield, in Yorkshire. The result was in the highest degree disastrous to the Yorkists: the Duke and most of the men of note who had accompanied him were slain. The Earl of Rutland, the Duke's second son—a child twelve years of age—also fell into the hands of the Lancastrians, and was cruelly murdered by the Lord Clifford.

The Lancastrians now annulled all the acts of government passed since their defeat at Northampton; proclaimed the leaders of the Yorkists as traitors; and set a price on the head of Edward, Earl of March, who now, by the death of his father, had become the immediate pretender to the throne.

Edward was on the Welsh border when he received the first intelligence of the disastrous battle of Wakefield. He had collected an army to join his father in the north, and his numbers were quickly swelled by multitudes of the exasperated Borderers. He was already marching against the queen when he was called back to oppose a large force of Welsh and Irish, under Jasper Tudor, Earl of Pembroke, who was advancing in

the hope of making himself master of his person, and thus putting an end at once to the hopes of the Yorkists. The two hostile parties met at Mortimer's Cross, a few miles from Ludlow, on the morning of the 2nd of February. It is said that before the battle commenced, three suns appeared in the sky over the field, which approached each other until they joined in one; and that Edward, taking this as a favourable omen, subsequently adopted a bright sun as his badge in remembrance of this circumstance. After an obstinate struggle, the Yorkists obtained a decisive victory, and nearly four thousand of their enemies were slain. All prisoners of rank were beheaded at Hereford, in retaliation for the queen's cruelties after the battle of Wakefield; and then Edward continued his march towards London, his forces increasing continually by the way, until at Chipping-Norton he joined the Earl of Warwick, who was retreating from Barnet.

Edward, less scrupulous than his father, took advantage of the favourable disposition of the people of London, whither he proceeded, and caused himself to be received and proclaimed as king, under the title of Edward IV. This last event took place on the 4th of March, 1461, when Edward had not yet reached his 21st year.

Among the towns which had supported the interests of the House of York, none had been more staunch, and few had suffered more severely, than Edward's own town of Ludlow. On the 7th of December, in the first year of his reign, he rewarded the townsmen with a charter which greatly extended their franchises.

On the 6th of October, 1472, the king created his eldest son, Prince Edward—then a mere infant—Prince of Wales and Earl of the county palatine of Chester, and immediately sent

him and his younger brother to the castle of Ludlow, in company with his half-brothers, the Marquis of Dorset and Sir Richard Grey, and under the guardianship of his uncle, Anthony Widville, Earl Rivers. Hall, in his chronicles, tells us that the royal child was sent to Ludlow "for justice to be doen in the Marches of Wales, to the end that by the authoritie of hys presence the wild Welshemenne and euill disposed personnes should refrain from their accustomed murthers and outrages." The Prince's Council, over which Alcock, Bishop of Worcester, was appointed president, was actively occupied in carrying into effect these objects.

The two Princes remained at Ludlow during the life of their father. On King Edward's death, in 1483, they were still at Ludlow Castle, under the guardianship of their maternal uncle, Lord Rivers, and their half-brother, Lord Richard Grey, and were immediately recalled to London, to perish there within a few weeks amid the mysterious events which attended the accession of Richard III. to the throne. After having celebrated at Ludlow the then high festival of St. George's Day, they left the town on the 24th of April, 1483, on their way to the capital.

Henry VII. followed the example of Edward IV. in sending his infant son Arthur, Prince of Wales, born in 1486, to keep his court at Ludlow Castle, under the guardianship of a distant kinsman, Sir Rhys ap Thomas. The king appears to have paid frequent visits to Ludlow while his son remained there; but in April, 1502, his sympathies with the Border were cut off by the untimely death of the young Prince, in whom all the best hopes of the kingdom had centred.

After Prince Arthur's death, the Prince's Council was formed into a regular court of jurisdiction for the government of Wales,

which was established under a chief officer entitled the Lord President, who held his court in Ludlow Castle. The first of the Lords Presidents was William Smyth, Bishop of Lincoln, who died in the fourth year of the reign of Henry VIII., and was succeeded by Geoffrey Blyth, Bishop of Coventry and Lichfield. In 1525, John Voysey, Bishop of Exeter, was appointed to the office of Lord President, and in 1535 he was succeeded by Roland Lee, Bishop of Coventry and Lichfield.

During the earlier part of the reign of Henry VIII. the attention of the government appears not to have been called very directly to the improvement of Wales, and it is probable that the first Lords Presidents were not active in their office; but with the appointment of Bishop Lee we enter upon a new era in the history of the Border. His was a mission of reforming and civilising, and during the period he held his office we find him traversing in every direction the country entrusted to his charge, strengthening the castles and prisons, assisting at local courts, and punishing with severity those who had long been in the habit of breaking the laws with impunity. The earlier years of his administration are remarkable for the number of laws relating to Wales which appear in the statute books. The town of Ludlow now rose to great importance, and its castle was extensively repaired and strengthened. When Bishop Lee died, at the beginning of the year 1543, he left the districts over which he had presided in a state of tranquillity and security differing very much from that in which he had found them.

After Bishop Lee, the office of Lord President was conferred successively upon Richard Sampson, Bishop of Coventry and Lichfield, in 1543; the Duke of Northumberland, in 1548; William Herbert (shortly afterwards created Earl of Pembroke), in 1550; Richard Heath, Bishop of Worcester, in

1553; the Earl of Pembroke again in 1556; Gilbert Bourne, Bishop of Bath and Wells, in 1558; and Sir John Williams, who was appointed on the accession of Elizabeth. On the death of Sir John Williams, at Ludlow, on the 14th of October, 1559, he was succeeded by Sir Henry Sydney. During the time of the various Presidents just enumerated the condition of the Border seems to have been retrograding from that in which it was left by Bishop Lee, but Sydney inherited fully the spirit of that prelate, and under his rule (which lasted from 1559 till his death in Ludlow Castle on the 5th of May, 1586) the improvement of Wales and the Borders made a rapid advance, although many parts remained still in a very unsettled state. Sydney made great repairs and alterations in the castle, and in many parts still remaining we recognise the architectural style of his age.

Henry Herbert, Earl of Pembroke—Sir Henry Sydney's son-in-law—was Lord President from 1586 to 1601, when he was succeeded by Lord Zouch, who held this office till 1607. The Court of the Marches was now beginning to lose its usefulness and consequent importance; for the age had passed the necessities of which had called it into existence, the expensive and unwieldy establishment was felt as a burthen on the country, while it seems frequently to have stood in the way of justice by its slow and antiquated forms; and among the clashing interests now rising on every side, and the new spirit of liberty and independence, its authority was not infrequently set at defiance by those who lived within its jurisdiction, and who, when prosecuted, appealed to other Courts, or evaded its judgments in other ways. Ralph, Lord Eure, was Lord President from 1607 to 1616; Thomas, Lord Gerald, of Gerald's Bromley, in Staffordshire, from 1616 to 1618; William, Earl of Northampton, from 1618 to 1630; and John, Earl of Bridgwater, from 1633 to his death

in 1649. But during his latter years the Earl of Bridgwater was only President in name, for in 1646 Ludlow Castle was surrendered to the Parliamentary General, Sir William Brereton, and the Court of the Marches was not only virtually abolished, but, after the king's death, the very furniture of the castle was appraised and sold. The Court was restored after the restoration of royalty, but it seems to have been little more than a nominal office, held successively by Richard Vaughan, Earl of Carbery, from 1661 to 1672 ; by Henry Somerset, Marquis of Worcester, and afterwards Duke of Beaufort ; and by Charles Gerard, Earl of Macclesfield.

On the 4th of December, 1688, the Lord Herbert of Chirbury, Sir Edward Harley, and most of the gentlemen of Herefordshire and Worcestershire, met at Worcester, and declared for the Prince of Orange. Ludlow Castle was secured for the Prince by Lord Herbert, who committed to its prison Sir Walter Blount and the Popish Sheriff of Worcester. The jurisdiction of the Lords Presidents was now considered as a grievance, and by an Act passed in 1689 it was abolished. Ludlow Castle remained in the possession of the Crown, and was for a while occupied by a governor—a sinecure for some retired officer, who resided in a few of the rooms—while the rest of the castle was neglected, and the whole was gradually allowed to fall into decay and ruin.

* * * * *

The great epochs of the history of Ludlow Castle, as related in the foregoing pages, agree tolerably well with the different styles of architecture exhibited in its structure. The Norman keep and parts adjacent are certainly the oldest portions of the castle, and were, we can hardly doubt, works of the time of Roger de Lacy. There can be little doubt, too, that before the end of the twelfth century the buildings of the castle covered

the same ground as at present ; and there is nothing improbable in the statement that we owe this extension of the original plan to Joce de Dinan, and that the round chapel, of which the walls still remain, is a monument of the taste of that baron. The next period of great alterations in the castle was probably that when it became one of the princely residences of the ambitious and powerful Roger de Mortimer, to whom perhaps we owe the main mass of buildings on the northern side of the inner court. We have no direct reason for supposing that any alterations were made in the buildings between this time and the reign of Edward IV., when it became the residence of the royal princes, and at which time commenced the numerous changes which were required for the conveniency of the Court of the Presidency of Wales. These seemed principally to have belonged to two periods—to the reign of Henry VII., when the castle was occupied by the Court of Prince Arthur ; and to that of Elizabeth, when so much was done by Sir Henry Sydney. The architectural peculiarities of these two periods are visible in many parts of the castle. Of the principal repairs made by Sir Henry Sydney we have a curious enumeration in the following paper, drawn up at the time, and now preserved among the Lansdowne manuscripts in the British Museum :—

“Buyldings and reparacions don by Sr. Henry Sydney knight of the most noble order [of the Garter], lord president of the queenes highness counsaill in the Marches of Wales, upon her ma^e howses there.

“Imprimis, for making and covering of certen chambrs wthin the castle of Wigmor wth ledd, and for amending and repaying of the walles and stayres thereof.

“Item, for making and repaying of twoe chambrs and divers other howses of offices, as kitchen, larder, and buttry, at the gate over the porter's lodge, at the castle of Ludlowe, and for tiling and glasing thereof.

“Item, for making of twoe walles of lyme and stone, of flortie yardes in length, at th'entring into the said gate.

“Item, for making of a wall of lyme and stone at the porters lodge, to enclose in the prisoners, of about twoe hundred yardes compasse, wth which place the prisoners in the day tyme used to walk.

“Item, for making of a wall of lyme and of stone three yardes in height, and about twoe hundred yardes compasse, for a wood yard wthin the same castle.

“Item, for making of a cow howse and twoe offices under the same for keeping of the recordes, and for syling, tiling, and glasing thereof.

“Item, for making of a fayre lardge stone bridge into the said castle, wth one greate arch in the myddest and twoe at both endes ; conteyning in leingth about xxxtie or xltie yardes, and in height upon both sides, wth free-stone, a yard and a half.

“Item, for making, repaying, and amending of the chappell, wthin the said castle ; syling, glasing, and tiling of the same, with fayre and lardg wyndoes : waynscoting, benching and making of seates and knelling places, and putting upp of her maties arms, with divers noblemens arms, together with all the lordes presidentes, and counsailes, rounde aboute the same.

“Item, for making of a ffayre house of lyme and stone, upon the back-side of the kitchen wthin the said castle, with divers and sondry chambrs, as well for lodgings as other offices.

“Item, for making of divers stayres of lyme and stone, and for making of sondry greate and lardg wyndowes, and glasing thereof.

“Item, for waynscoting and flouing of a greate parlor wthin the same castle, and making of a greate and huge wyndoe in the same, and glasing thereof.

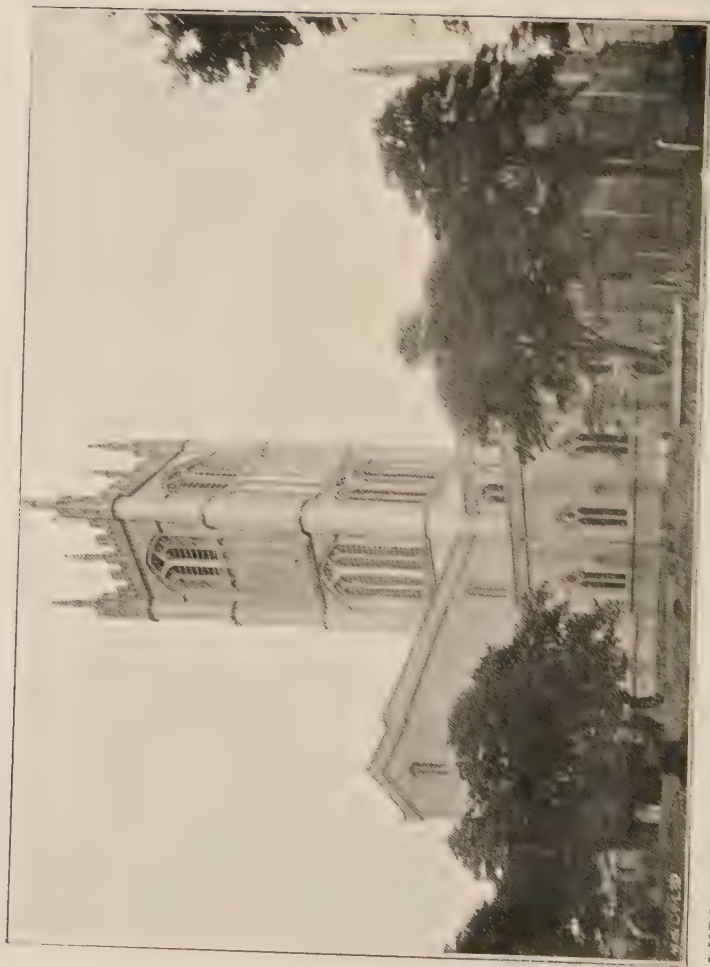
“Item, for casting of the ledd, and laying the same over the said castle.

“Item, for making of a ffayre and lardg seate upon the north side of said castle, wth a howse over the same, together with a lardg walke, inclosed with pall and tymber.

“Item, for repaying, amending, and making of certen chambrs wthin the garden of the said castle, glasing and tiling thereof.

“Item, for making of a ffayre tennys corte wthin the same castle, paving thereof wth free stone, and making the howses rounde about the same wth tymber.

“Item, for making of a conduyt of ledd to convey the water into the same castle of Ludlowe, the space of a myle and more in leingth ; for making of a howse of lyme and stone, being the hedd ; and for a goodly lardge founteyne of lyme, stone, and ledd, wth her mate arms, and divers other armes thereupon ; and for conveying of the water in ledd from the same founteyne into the garden, and divers other offices wthin the howse, and from thens into the castle streete, within the said towne of Ludlowe, and there making of a ffounteyne of lyme and stone.”



LUDLOW St. Lawrence Church.



LUDLOW CHURCH FROM THE NORTH.

LUDLOW CHURCH.

THE Church of Ludlow, which is dedicated to St. Lawrence, stands upon the highest ground in the town, the churchyard being supported towards the north by a portion of the ancient town wall. It appears that a small church stood here in the twelfth century, which, according to a curious document accidentally preserved by Leland, it was found necessary to enlarge in the year 1199. To do this, we are told, the workmen had to remove a large mound of earth, which stood to the west of the first church; but there are reasons for supposing that *west* is an error for *east*, and it probably occupied part of the site of the chancel of the present church. They found that this mound contained three sepulchral interments, and it was doubtless, from the description, a Roman barrow. From traces of Norman

foundations met with in the recent restorations, it has been supposed that this earlier church occupied about the extent of the present nave. The rebuilding appears to have been carried on for some years into the thirteenth century; and further additions to, or alterations in, the building were probably made by Roger de Mortimer, in the beginning of the fourteenth century. The church appears to have received considerable additions in the latter part of the fourteenth century, no doubt after the Guild of Palmers became rich, and the church was made collegiate. The carved stalls, or misereres of the choir appear by the costume to be of about the reign of Richard II. The building had then evidently assumed its present plan, but it underwent again extensive alterations and repairs about the reign of Edward IV., for much of the architecture of the present church is Late Perpendicular. The present tower is of this date; and, from recent discoveries made in the course of restorations, it was found that the tower which preceded it had been burnt—probably when the town was taken and sacked by the Lancastrians during the Wars of the Roses. The church of Ludlow is allowed to be the finest ecclesiastical building in the County of Salop, and it is certainly one of the most stately parochial edifices in England. It is, indeed, unusually capacious for a parish church. It is cruciform in plan, and consists of a nave, choir, chancel, transepts, side aisle, and two large chantry chapels, with a finely proportioned and lofty tower in the centre, having at each angle an octangular turret, surmounted by a pinnacle. In the tower is a melodious peal of eight bells. The principal entrance from the town is, on the south side, by a large hexagonal porch, embattled at the top. The nave is

divided from the aisles by six lofty pointed arches on each side, springing from light-clustered pillars, each consisting of four taper shafts, with the intermediate spaces hollowed. Above them is a clerestory.

This church having been formerly collegiate, its choir was most elegantly fitted up, as in cathedrals, with stalls on each side. These stalls remain entire, and are of excellent workmanship, having been originally intended for the use of the ten priests of the rich chantry founded in the adjoining chapel of St. John of Jerusalem. The misereres, or shelving seats, exhibit the usual fanciful and grotesque carving.

THE NEW CARVED WORK IN THE CHANCEL.

Above the stalls, which are excellent specimens of fifteenth century woodwork, are the canopies. These are nineteenth century work fixed on to the old panels. It will be noticed, however, that the seven panels under each of the side arches are modern. Strange though the statement seems, the fourteen original valuable oak panels were *lost* when taken out that canopies might be added to them in 1867.

The canopies were designed by Sir Gilbert Scott after the pattern of those which may be seen in the parish of Leintwardine. It is supposed by some that these canopies, which have no place in Leintwardine Church, and which have not yet been put up, are really those which should occupy the vacant places in Ludlow choir. Perhaps the history of them, and of the fourteen panels, may be the same.

The exquisite restoration of the canopies and the filling of the niches with figures, together with the corresponding cresting and the running carving which was missing at the east end, completing the "shade," or "shelter," commenced in 1867

and completed in 1898, "To the Glory of God, and in loving remembrance of the Rev. John Phillips, Rector of this Parish from 1841 to 1866, and of Frances Elizabeth, his daughter, and of Edward *Acherley*, his son, these Canopies have been restored by the widow and mother, Frances Phillips."

The carving of the "shelter," with its six angels and canopies, and all the remaining figures, were designed and executed by Lawrence A. Turner, Esq., of London. It may be interesting to those who are unacquainted with the process of carving, to know the care taken with such works of art. Each figure is first modelled in clay. From this clay figure a plaster of Paris cast is made, and then from this cast the wood figure is carved. It should be noticed that each of these figures with its appropriate symbol is fashioned out of a solid block of oak. Each canopy is occupied by a central figure which is supported on either side by an angel. The variety of expressions on the angels' faces should be noticed. The principal figures, as the names beneath them state, represent the Apostles, Saints, and Prophets. The variety of form, feature, and pose has a very charming effect, giving a sense of richness to the whole work.

In examining the "shelter" it should be noticed that the small canopies over the angels are purposely kept well back, in order that the lines of the shaft should not be broken. It will also be observed that the cluster of three canopies, in each case, form a crown. The letter "L" on each shield stands for Lawrence, the patron saint of the church.

The new canopied work over the groined archway of the Rood Screen, together with the enrichment of the shades on each side, was placed there by the late Miss Penson, "to the glory of God and in memory of her mother," in 1897.

The four original panels over the archway contained dowel holes, which showed that they had been embellished with canopied work, and where the carvings had been placed. These panels have been retained behind the new work, and portions of them form the back of each of the large niches. These niches contain the figures of S. Clara, S. Mary Magdalen, S. Mary the Virgin, and S. Helena. Each figure has two angels in adoration on each side, in niches one above the other. The niches rest upon a ribbed cove made of solid oak, the niches themselves being elaborately groined. The concave faces of each canopy have been carved out of one piece of oak, including the crockets and mouldings which carry the small cresting. Above the canopied niches comes a carved and pierced canopy of hanging tracery, carried by seven arches, which overhangs the work below, and gives shadow and that certain amount of mystery so valuable in work of this kind. The whole is surmounted by a cresting more elaborate in design than that carried round the stalls, and divided into compartments by crocketed posts which carry up the dividing lines of the work below. The shades have two carved panels inserted in their upper portions. Their pillars are treated in the same way as the one at the south-east end of the stalls, excepting that the angels carry musical instruments, and that the central figure in each group of three, is one of the four saints, namely S. Catherine, S. Margaret, S. Ursula, and S. Barbara.

This work has also been done by Mr. Lawrence A. Turner, of London.

The choir is spacious, and lighted by five lofty pointed windows on each side, and one of much larger dimensions at the east end, which occupies the whole breadth, and nearly the whole height, of this part of the building. This great window

is entirely filled with stained glass of rich colouring, representing chiefly the Legend of St. Lawrence, the patron saint of the church. All the windows in this interesting building bear evidence of having once been enriched with a profusion of stained glass, executed by perfect masters of the art, at a period when glass staining was at its highest perfection. The choir, chancel, and chantry chapels still retain specimens of no ordinary beauty, but they have been so barbarously mutilated by modern repairs as to present a strange mixture of patchwork. The large eastern window of the high chancel, containing the legendary history of St. Lawrence, was particularly defaced and wantonly broken—so much so, indeed, that the various subjects displayed could with difficulty be traced. It appears, from a date near the top of the window, to have been repaired in a bungling manner about a century ago, when the numerous fractures it then contained were filled with common painted glass, quite opaque. In this state it remained till 1828, when the Corporation of Ludlow directed Mr. David Evans, of Shrewsbury, to restore the window according to its original design, which undertaking was completed in September, 1832, in a manner that has excited great admiration; and we cannot but feel astonished at the elaborate skill displayed by the artist in overcoming the difficulties he had to encounter in replacing many portions of the window which had been destroyed, and of so restoring the whole as to form such a harmonious display of the most brilliant colouring, that it is difficult to distinguish the old from the new glass.

This noble window occupies the whole breadth of the chancel, 18 feet, and is 30 feet in height; the mullions were in the above year renewed by the Messrs. Carline, of Shrewsbury. It contains 540 feet of glass, in 65 compartments. The sub-

ject displayed is the history of the life, martyrdom, and miracles of St. Lawrence; which, according to the legend, was briefly this:—He was by birth a Spaniard, and treasurer of the Church of Rome, being deacon to Sixtus the Pope, about the year 259; and for not delivering up the Church treasury, which the Pagans thought was in his custody, he suffered martyrdom by being broiled over a fire upon a grid-iron. He is said to have borne this with such courage as to tell his tormentors that “he was rather comforted than tormented,” bidding them “turn him on the other side, for that was broiled enough.”

The history of the saint is, in the window, represented in twenty-seven designs, as follows:—

1. *Lawrence introduced to the Pope.* The Saint accompanied by his confessor, is kneeling under a tree before the Pope, whose train is supported by a bearer.

Inscription—*Laurencius adducitur Sixto.*

2. *Lawrence ordained a Deacon.* The Saint, in a kneeling posture, is approached by the Pope, who is in the act of ordaining him, in the presence of the various officers of the Church.

Inscription—*Hic Sixtus ordinat Laurencium diaconum.*

3. *Lawrence appointed Treasurer.* The son of the emperor is represented as bringing his treasure in bags, and delivering them to the Saint before the Pope and the Church.

Inscription—*Filius imperatoris Laurencio tradit thesauros.*

4. *Lawrence relieving the poor.* The Saint is here presenting a piece of money from his bag to the lame, the halt, and the blind.

Inscription—*Laurencius thesauros erogat pauperibus.*

5. *Lawrence captured.* The Saint, in his canonicals, appears secured by the Inquisitors.

Inscription—*Hic Laurencius capitur ab inquisitoribus.*

6. *Lawrence brought before the emperor,* attended by the captain and a posse of soldiers.

Inscription—*Laurencius presentatur coram imperatore.*

7. *Lawrence before idols.* The Saint is led by the emperor before idols, who appear as falling to pieces by the sanctity of his presence.

Inscription—*Laurencius ducitur coram ydolis.*

8. *Lawrence imprisoned.* The Captain is thrusting the Saint into prison, by command of the emperor; on the roof of the prison, seen in the background, are spectators witnessing his incarceration.

Inscription—*Laurencius hic incarcerationatur.*

9. *Lawrence restoring the blind.* During his imprisonment the Saint miraculously restores Lucillus to sight in the presence of the jailer.

Inscription—*Laurencius aperit oculos Lucilli.*

10. *Lawrence converts Hippolitus, the jailer,* who is kneeling and with uplifted hands seems earnestly imploring mercy from above; his sincerity appears to make him unmindful of his office, his keys lying on the ground beside him.

Inscription—*Laurencius convertit Ypolitum.*

11. *Lawrence, commanded by the emperor to deliver up his treasures,* brings before him the poor, the lame, and blind, and with his outstretched and pointed hands, seems to declare, "These are my treasures."

Inscription—*Ducit pauperes coram imperatore.*

12. The emperor, probably enraged at the answer of the Saint, is beating the poor cripples with a heavy cudgel, who are in the act of falling in the greatest confusion beneath the weight of his wrath.

Inscription—*Imperator verberat pauperes.*

13. *Lawrence threatened with torments.* The Saint is led before the emperor, and the various instruments of torture are displayed before him.

Inscription—*Laurencius temnit tormenta.*

14. This appears to be the first scene of his sufferings. The Saint, nearly naked, is led forth by ruffians to be stoned.

Inscription—*Laurencius lapidatur.*

15. *Lawrence scourged with rods.* A superior officer stands by to see the punishment effectually performed, and appears to witness with much stoicism the various acts of violence to which the Saint is subjected.

Inscription—*Laurencius verberatur virgis.*

16. *Lawrence beaten with clubs.* The Saint lying on the ground, several men appear trampling upon him and beating him with clubs.

Inscription—*Laurencius baculis creditur.*

17. *Lawrence flogged with whips.* The Saint being tied to a pillar, several barbarians are flogging him with whips to which are attached large knots of lead.

Inscription—*Laurencius ceditur flagellis plumbeis.*

18. *Lawrence torn with hooks.* The hands of the Saint being fastened to a pillar, several men are in the act of tearing his flesh with hooks.

Inscription—*Laurencius laceratur hamis ferreis.*

19. *Lawrence burnt with irons.* The Saint, again tied to the pillar, is tormented by men applying with large tongs red-hot irons to various parts of his body ; some of their faces appear even tinged with the heat of the iron, and they seem to show more feeling than the tormented. One figure, in the act of catching the Saint with the hot iron under the right ear, is particularly expressive.

Inscription—*Laurencius cruciatur laminis urentibus.*

20. The sufferings of Lawrence are here terminated by roasting him on a “gridiron.” Hence his symbol. He appears enveloped in flames, while his executioners are adding more fuel, and increasing the blaze by means of a fork. In the background is seen the Saviour, encircled in glory, as if in fulfilment of the promise, “When thou passest through the fire, I will be with thee, neither shall the flames kindle upon thee.”

Inscription—*Laurencius assatur craticula.*

21. *Lawrence buried.* The tragic scenes of his life and sufferings being over, the Saint, wrapped in a winding sheet, is about to be laid in the tomb, amidst a concourse of spectators. A priest is performing the burial rite after the manner of the Romish Church.

Inscription—*Laurencius hic sepelitur.*

22. Is the representation of a cruciform church with a small octangular turret in the centre ; the windows of the chancel and transepts have the flat kind of arch introduced about the close of the fifteenth century, whilst those of the clerestory are circular. In the foreground is a deacon, apparently in much trouble in consequence of a golden chalice having fallen from

his hands and been broken ; he has recourse, however, to the prayers of the Saint, and it is restored.

Inscription—*Hic diaconus fregit celicem.*

23. The re-appearance of Saint Lawrence at the prayers of a priest, who causes a dry piece of timber to sprout into foliage.

Inscription—*Hic lignum efficit revirescere.*

24. A table appears to be covered with a cloth, at which a figure, seemingly by command of the Saint, is distributing bread and drink. It is difficult to assign a meaning to this subject.

25. Lawrence pointing to a church, and giving instructions to some bystanders. Perhaps emblematical of the church erected to his memory by the Empress Pulcheria.

26. Three figures in the attitude of devotion within a church.

27. Several workmen in the act of forming materials for the erection of a church, under the direction of a superintendent. In explanation of this, it may be remarked that *Justinian* is said to have enlarged or rebuilt the edifice erected by Pulcheria.

Inscription— *struxit capellum.**

The above designs contain upwards of three hundred figures. At the spring of the arch, beginning at the left side, are full-length figures of the *Virgin and Child*, *St. John*, an angel holding a shield azure, two crosiers in saltire, a mitre in chief Or, *St. Anne* teaching the *Virgin Mary* to read, a *Bishop* in the attitude of prayer, and seemingly adoring *St. Anne*.

* The inscriptions of Nos. 24 to 27 are either destroyed, or fragments only remain.

The only part of the label remaining is "*media precor Anna*" Before the Bishop is a table with the inscription:—

Thomas Spoford Dei Gratia Hereford. Epus.

On the corresponding side is another *angel* bearing a *shield* Gules, a saltire Argent—a king seated on his throne in the act of benediction, holding in his left hand a globe; *St. Lawrence* in a devotional attitude, supporting his symbol—a gridiron. The upper portion of the window, being divided into smaller compartments, contains fourteen figures of *angels and archangels*; the division at the apex is of larger dimensions, and contains a *representation* of the Trinity.

The whole of the subjects depicted in the window are under elegant canopies of delicate tabernacle work, differing in design; and the costumes of the figures throughout the various scenes are curious, and well deserving of attention, since the window is inferior to none of the ancient specimens of stained glass, either in richness of colouring or in general effect, and is supposed from the above inscription to have been originally put up during the episcopacy of Spoford, who was Bishop of Hereford from 1421 to 1448.

The three large windows on each side of the chancel contain severally fifteen large compartments of glass, all formerly occupied with stained glass; those on the south side still display several full-length figures of Bishops, Apostles, and Romish Saints, the apex of each containing twelve small figures. The north side appears to have been more resplendent in colouring, though the work of mutilation has been carried to a greater extent than on the corresponding side. Elaborate tabernacle work surmounts the figures, among which may be distinguished St. Barbara, St. Leonard, St. Appolonia,

St. George, St. Catherine, St. Helena, the Virgin and Child, and an English Queen, supported by archangels. The lower portion of one window appears to have contained a representation of the "Offerings of the Three Kings," and our Saviour rising from the tomb; also the portraits of several Bishops. The top of each window has several smaller figures in tolerable preservation. Three windows were restored—one on the south side at the expense of the Earl of Powis, and two on the north side at the expense of the late Hon. R. H. Clive, and of the Lady Harriet Clive, afterwards Baroness Windsor.

Underneath the eastern window was till lately a modern altar screen of oak wainscot, in the Grecian style, and altogether incongruous with the character of the edifice. It concealed the original reredos, which had been elaborately carved in stone, consisting of a series of pointed niches and sculpture extending the entire length of the wall, having a cornice ornamented with foliage, etc. This beautiful reredos was restored, by the interference of Lord Dungannon, with the very zealous co-operation of the late Rector of Ludlow, the Rev. John Phillips. The execution of this restoration was entrusted to Mr. R. Kyrke Penson, F.S.A., who studied the remains of the original work with much care, and, considering the mutilated state in which he found it, laboured most successfully in restoring it. In some of the niches the figures had been unattached, being held in their places by iron hooks; those had disappeared, while in others they were bas-relief, the subjects of which could be made out from the outlines. All carvings had been cut down to a uniform level.

The table annexed may serve as a key to indicate the particular subject which occupies each niche.

St. Bartholomew.	St. Thomas.
St. Philip.	Door to the chamber at back.
St. Matthias.	
St. Jude.	St. Simon.
St. Stephen.	St. Paul.
St. John.	Ascension.
St. Luke.	Resurrection.
Annunciation.	Crucifixion.
St. Mark.	Baptism.
St. Matthew.	Nativity.
Angel.	St. John the Baptist.
Our Saviour, with Bread and Wine.	Credence Table.
Angel.	St. Peter.
St. James the Great.	St. James the Less.

SUBJECTS OF THE SCULPTURES ON THE REREDOS.

MARBLE MOSAIC PAVEMENT.

OUR parish church has lately been enriched by a handsome pavement in marble Mosaic, designed by A. W. Blomfield, Esq., M.A., and executed by Messrs. Burke & Co., of London and Paris. An elaborate scroll-work, being a conventional treatment of the vine, forms the foot-pace round the Altar. Between the foot-pace and the Altar rail is a large oblong panel, the border of which consists of a pattern of leaves and flowers in white and yellow, entwined round a central stem, on a green ground. The centre of the whole panel is a floral arrangement with emblems of St. Lawrence, prominent among these being the gridiron and flames (symbolical of his martyrdom), the balsam plant, and the martyr's crown, with medallions containing "S. L." on a pattern of pomegranate. The ground of this panel is white, and the pattern of various colours, the leaves being green, the stems black and red, and the emblems, &c., in red, yellow, white and black. The whole effect is extremely soft and harmonious. The spaces left by the regular design are filled in with a green ground dotted with white and black stars and crosses.

To the left, and within the Altar rail, is fixed a small tablet in Carrara marble, with the following inscription in lead letters: "To the glory of GOD and in loving memory of Richard Kyrke Penson, this pavement is dedicated by his wife and daughter. May 22nd, 1886."

The step surrounding the foot-pace and those approaching the Sanctuary are of red marble from Verona—a marble largely used in the Church of St. Mark's, Venice, and only lately introduced into this country for such purposes. The marbles composing the Mosaic are brought from Belgium, the south of France, and Italy.

On the south side of the Altar are the piscina and canopied sedilia, for the use of the priests, deacon and sub-deacon. The ceiling of this portion of the edifice is oak, resting on corbels, which spring from highly decorated figures of angels bearing shields. Although the chancel, taken as a whole, would impress a casual observer with the belief that it contained nothing but late work, the joints of the east window are evidently Early English, and the character of the reredos belong to the Decorated period ; while at the back of the reredos there is an Early English single-light window, communicating with a small chamber in the thickness of the wall.

ST. JOHN'S CHAPEL.

This name is borne by the north chancel chapel. The painted glass in this chapel should be carefully noticed, as it is of exceptional beauty and interest. The east window was painted about the year 1430. It is excellent in design and remarkably rich in colouring, and is a mediæval work of art of very high value. But, besides its intrinsic value, there is a peculiar interest attaching to it as a record of some connection between the borough of Ludlow and King Edward the Confessor as early as the middle of the eleventh century. It depicts a legend widely known in the Middle Ages, and generally believed. The legend relates that two palmers, or pilgrims, from Ludlow, while on a pilgrimage to the Holy Land, were on their journey benighted in a wood. There they were met by a beggar who told them he was St. John the Evangelist, and that a little while before he had, in the same garb, asked alms from King Edward the Confessor, who, having at that moment nothing else to give, bestowed on him the ring from his finger.

St. John bid them return the ring to the king, and tell him

that in six months after receiving it he would be with him in Paradise. This they did on their return to England. The legend certainly had its rise from some circumstance which had brought palmers from Ludlow into communication with the great Saxon king. And there is all the more interest attaching to it as it is known that a Society of Palmers did exist in Ludlow at a very early period. The society was of such importance that in 1283 it received a royal charter of incorporation under the title of the "Palmer's Guild," a guild to which the town of Ludlow is deeply indebted. At the top of the window the arms of King Edward the Confessor and the town of Ludlow are placed side by side. In the tracery immediately below, the white circles on a sky-blue ground are meant to represent the alms of the king stored up in heaven. The subjects of the eight lights of the window we give in order, counting from the upper light on the left hand to the lower one on the right hand :—

1. The two pilgrims begin their pilgrimage to the Holy Land. They are represented as just leaving the country in a ship.

2. King Edward gives a ring to a beggar, having at the moment nothing else to bestow in alms. The beggar is St. John the Evangelist disguised.

3. The pilgrims, benighted in a wood, are met by the same beggar, who gives them the ring to return to the king.

4. The pilgrims, kneeling to the king, present the ring to him.

5. The pilgrims are seen walking in a procession on their

way to join in a service, probably one of thanksgiving on their safe return.

6. The pilgrims, kneeling before the king, receive from him something which looks as if it was intended to represent a deed ; evidently some gift for their services to him.

7. The pilgrims received by their fellow townsmen at the gate of Ludlow. A venerable burger is seen welcoming one of them with a kiss. The double row of spectators on the battlements should be noticed.

8. A festival to celebrate the return of the pilgrims.

The other three windows are of no less beauty and interest. The details of the one over the doorway, glowing with rich yellow colouring, are well worth a close examination. In the upper left-hand light our Lord is shown reigning in glory. The next two represent the Annunciation, and the lower three lights St. Catherine, St. John the Evangelist, and St. Christopher ; this last figure is especially beautiful. The remaining two windows contain one subject. The Twelve Apostles are seen, each with the instrument of his martyrdom in his hand, sitting in council ; above, the rays of inspiration are descending on them from the Dove, and under each one the name of the Apostle is inscribed, together with an article of the Apostles' Creed. The subject is designed with great skill, and executed with remarkable artistic power. These two last-named windows have an interest of their own, as being of the same date and character as the far-famed windows in Fairford Church. Those are of Flemish work ; these by the hand of an English artist ; and they give strong proof that English art was not at that time surpassed by the best painters of glass in Flanders.

These four windows have lately been restored—the eastern one a presentation window to the Rev. Prebendary Clayton, rector, on his marriage with the Hon. Victoria Windsor Clive. On the north side are respectively a presentation window to the Rev. R. Meyricke, on his completing the fiftieth year of his office; and memorial windows to the late Rev. R. W. Russell, and J. Marriott, Esq.

On the south side, inclosed by palisading, is a handsome altar tomb, on which rest two recumbent effigies in white marble, representing Sir John Bridgeman and his lady. The former is in his robes, and the latter is represented as holding a book in her right hand. A tablet of black marble, decorated with festoons of foliage, etc., is placed on the tomb, and contains the following inscription:—

Sacrum Memoriae D'ni Johannis Brydgeman, Militis Seruientis ad lcegem et capitalis Justiciarij Cestriæ. Qui maximo omnium bonorum mœrore (cum 70 annos vixisset). 5^{to} Febr anno 1637, pie Placideq; animam Deo reddidit. Francisa Vxor mœstissima posuit.

These recumbent figures are in a style of execution superior to that of Nicholas Stone, who does not particularise this work in his catalogue preserved by Virtue, and given by Mr. Walpole. From the very minute resemblance to portraits by Vandyke, it has been supposed that they were finished as those mentioned in the cathedral at Gloucester, by the ingenious Francisco Fanelli, who was much employed in England during the reign of Charles I.

The chapels north and south of the choir correspond in size, and are approached from the transepts by remarkably handsome carved screens.

The north transept, on the gable of which is an arrow, is

called the Fletcher's Chancel. It probably belonged to a company of fletchers, or arrow manufacturers.

The large transept window (a remarkably fine and rare specimen of the Flamboyant style) was in such a dilapidated state that it was necessary to replace it by a new one. The new masonry, exactly corresponding with the original design, has been carried out in a most satisfactory manner under the direction of Alfred W. Blomfield, Esq., the architect of St. John's Church, Gravel Hill. The whole work cost about £215.

The south transept in 1896 was in a very dangerous state, the southern buttresses parting from the main walls, the facial decay of the stone making it absolutely necessary that it should be replaced. The whole transept was taken in hand by Messrs. Thompson, of Peterborough, under the direction of Sir A. Blomfield, and the entire cost of the restoration, including new roof (over £1,000), was generously defrayed by Col. the Hon. G. H. W. Windsor Clive.

THE ORGAN.

THE organ, originally built by Snetzler, was presented by Lord Powis in the year 1764, and placed on the choir screen. It was removed to the north transept in the year 1860 by Messrs. Gray and Davidson, of London, who at the same time enlarged and improved it at a cost of over £1,000. During the year 1883 it again underwent enlargements by the same firm at a cost of £800. In 1891 it received further additions and extensive alterations at a cost of £420.

In 1900 Messrs. Hill and Son, of London, supplied the organ throughout with tubular pneumatic action, at the same time moving the console from the organ to immediately behind the choir seats; this work was done at a cost of £775.

The specification of this grand organ was supplied to the publisher by Messrs. Gray and Davidson in 1891, and was kindly revised by Dr. C. Charlton Palmer, the organist, after Messrs. Hill and Son's work in 1900.

Four Manuals, CC to G (overhanging).

Pedals, CCC to F (concave and radiating).

GREAT ORGAN.

Contra-Gamba	..	.. 16 feet
Large open Diapason	..	.. 8
Open Diapason	..	.. 8
Stopped Diapason	..	.. 8
Principal	..	.. 4
Wald Flute	..	.. 4
Twelfth	..	.. 3
Fifteenth	..	.. 2
Mixture, 3 ranks	..	.. —
Furniture, 3 ranks	..	.. —
Trumpet	..	.. 8
Clarion	..	.. 4

CHOIR ORGAN.

Open Diapason	..	.. 8 feet
Stopped Diapason	..	.. 8
Dulciana	..	.. 8
Principal	..	.. 4
Flute	..	.. 4
Piccolo	..	.. 4
Corno-di-Bassetto	..	.. 8

SWELL ORGAN.

Bourdon	..	.. 16 feet
Open Diapason	..	.. 8
Gemshorn	..	.. 8
Stopped Diapason	..	.. 8
Keraulophon	..	.. 8
Voix Celeste	..	.. 8
Principal	..	.. 4
Suabe Flute	..	.. 4
Fifteenth	..	.. 2
Mixture, 4 ranks	..	.. —
Contra-fagotto	..	.. 16
Cornopean	..	.. 8
Oboe	..	.. 8
Vox-humana	..	.. 8
Clarion	..	.. 4

SOLO ORGAN (increased 1891).

Harmonic Flute	..	.. 8 feet
Harmonic Flute	..	.. 4
Harmonic Piccolo	..	.. 2
Lieblich Gedact (wood)	..	.. 8
Violin Diapason	..	.. 8
Orchestral Oboe	..	.. 8
Tuba	..	.. 8

PEDAL ORGAN.

Open Diapason	..	.. 16 feet
Violone	..	.. 16
Bourdon	..	.. 16
Principal	..	.. 8
Bass Flute	..	.. 8
Trombone	..	.. 16

ACCESSORY STOPS, &c.

Tremulant to Swell	
Solo to Great	
Swell to Great	
Choir to Great, Sub-Octave	
Swell to Great, Super-Octave	
Choir	
Choir to Great	
Swell to Pedal	
Great to Pedal	
Choir to Pedal	
Solo to Pedal	
Solo to Octave	

Four Composition Pedals to Great and Pedal Organs

Three Composition Pedals to Swell

One Composition Pedal for Great to Pedal Coupler, *in* and *out*

One Composition Pedal to Solo and Choir Organs

Seven Pneumatic Composition Pistons

RECAPITULATION.

Great Organ	..	.. 12 stops
Swell —	..	.. 15
Choir —	..	.. 7
Solo —	..	.. 7
Pedal —	..	.. 6
Sounding Stops	..	.. 47
Accessory Stops	..	.. 11
TOTAL	..	.. 58

Preparation has been made at the Console for further additions.

Of the south transept and chapel all that is known is that the Cordwainers and other companies have, from a remote period, continued to meet in them. In the chapel is a curious abbreviation of the Decalogue painted on a large panel, of the date of the reign of Henry VIII., which served, no doubt, as a reredos, and the old characters of which have been restored.

THE EAST WINDOW IN THE LADY CHAPEL.

This fine "Jesse" window, of the Decorated style, was restored by Messrs. Hardman and Powell, of Birmingham, in 1891, and consists of five lights and tracery. The recumbent figure of Jesse occupies the base of the three central lights, the stem of the tree springing from his side, amongst the branches of which kings are seated, terminating in the upper part in the figures of our Blessed Lord in the centre, with the Blessed Virgin and St. Joseph on either side. The two outer lights are filled with prophets standing among the branches, the background being filled in with birds, squirrels, fruit, and foliage; the tracery is filled by heads of prophets and kings within circles surrounded by foliage, as in the lights below. The original fragments still remaining are of great interest, and may be easily discovered. Cost of restoration, £360.

The band along the base of the window contains the following text: "There shall come forth a rod out of the Stem of Jesse, and a Branch shall grow out of his roots, and the Spirit of the Lord shall rest upon Him."

In the north aisle two beautiful two-light windows have been placed, bearing these inscriptions: "To the glory of the ever blessed Trinity, and in loving memory of Maria Nightin-

gale, June 16th, 1886"; and "In affectionate remembrance of Maria J. A. Nightingale, this window is placed by her God-daughter, Agnes M. White, 1888." The drawing of the figures and arrangement of the draperies are good; and, altogether, the windows convey a devotional effect. Both were designed and executed by Messrs. Hardman, of Birmingham. The old heraldic glass in top lights has, we are glad to see, been preserved.

During the years 1859 and 1860, the interior of this noble parish church underwent a complete course of restoration, in which the heavy galleries and pews, which previously disfigured it, were taken down; the organ, which obstructed the view from the nave to the chancel, was removed to a more suitable position; and the lantern under the tower was opened. The expense of these restorations was defrayed by subscriptions, and the work was executed under the direction of G. G. Scott, Esq., A.R.A. The interesting south porch has been carefully restored by the liberality of the late Viscount Boyne, who undertook the whole expense. Most of the windows of the church have also been restored, and fitted with painted glass, by individual benefactors. The magnificent western window, representing the different great personages connected with the history of the castle and town, was given by the late Beriah Botfield, Esq., M.P., and Mrs. Botfield; it was designed and executed by Mr. T. Willement, of London, whose knowledge and fine appreciation of mediæval art are well known to all ecclesiastical antiquaries. The window to the left of this was given by Colonel Percy E. Herbert, M.P.; that on the right by the committee of ladies, which assisted greatly in promoting this work of restoration, and it is to the ladies also that the church owes the restoration of its twelve

clerestory windows. The small window in the northern wall, opposite the entrance to the porch, was restored at the expense of Captain Wellings and J. Penwarne, Esq., while that in the south wall, the painted glass of which represents the three Marys, was given by Brettell Vaughan, Esq. Three windows in the chancel were restored at the same time; one in the north wall, below the vestry door, by the Earl of Powis; the one nearly opposite this window, by the gentlemen's committee; and the window to the east of it, opposite the vestry door, by Sir Charles H. Rouse Boughton, Bart., and A. R. Boughton Knight, Esq. The last-mentioned window contains in part as much of the old painted glass with which it had been formerly filled, as remained at the time of its restoration.

The extreme length of the church, from east to west, is 203 feet, of which the nave is 93 feet, the space under the tower 30, and the choir 80. The breadth of the nave and aisles is 82 feet; length of transept north to south, 130 feet; and the breadth of the choir, 22 feet. The tower is quadrangular, and rises 130 feet. Being a prominent object, it gives considerable beauty to many prospects from the neighbouring country.

The tower, having for many years shown signs of disintegration externally and many serious cracks and settlements internally, in 1884 Sir A. Blomfield and Mr. J. Thompson, of Peterborough, closely examined the tower, and made their report, which was the basis of the work of restoration carried out in 1889-91 by Mr. J. Thompson, contractor, from Sir A. Blomfield's detailed plans and specifications. Eight finely executed figures were replaced in the niches of the upper windows—SS. Lawrence, George, John

the Evangelist, Leonard, Peter, Catherine, Kings Edward the Confessor and Edward IV.

The bells, a fine peal of eight, were re-hung, and the treble bell re-cast in 1891 by Messrs. Taylor of Loughborough. Messrs. Leeson and Son renewed the clock, at Mr. W. Powell's sole expense, substituting the "Cambridge chimes" for the old quarters; the committee also had the machinery renewed, which play the following tunes at four, eight, and twelve o'clock:—

Sunday—"Hanover."

Monday—"See! the Conquering Hero comes."

Tuesday—"Blue Bells of Scotland."

Wednesday—"Old 113th Psalm."

Thursday—"My Lodging is on the cold ground."

Friday—"Life let us cherish."

Saturday—"Home, Sweet Home."

The restoration of the tower, etc., cost £8,435 8s. 4d.

THE MONUMENTS. BY OLIVER BAKER.

Although there must have been in earlier times many fine sepulchral monuments in a church of such size and importance, only one pre-reformation tomb remains, viz., the group of five recessed arches with cusps and crockets at the west end of the north aisle, which is believed to commemorate Prince Arthur, son of Henry VII., who died at Ludlow Castle. Under each of the two larger arches is an altar-shaped tomb—the front enriched with late Gothic tracery, and in one of them a Tudor rose. There is no inscription, except those on some later slabs which have been used to repair it. Perhaps the plainer one is that noted by Leland as being to a gentleman servitor of Prince Arthur.

The next in order of date is an altar tomb of free stone, under the arch in the north wall of the chancel. It shows the life-size effigies of Sir Robert Towneshend and Dame Alice his wife, and small figures of their twelve children round the sides. The knight is in plate armour of Elizabethan character, his head rests on a large book, and his feet on a stag. The lady wears the French cap and quilted gown, and a book suspended by a chain. Round the top is the following painted inscription: "Heare lyeth the bodies of Syr Robart Towneshend, knyght, chief justis of the counsell, in the Marches of Walles and Chester; and Dame Alice his wyfe, doughter and one of the heyres of Robert Poye, Esquire, whoe had betwyne them twoo, XII children, VI sonnes and VI doughters lawfully begot."

Just outside the altar rails has been placed a brass plate bearing the following inscription: "To the memory of Henry Hodges—born at Bromfield, 4th of August, 1807; died at Ludlow, 8th September, 1893. Full sixty years he ministered with skill and kindness to the infirmities of others"

On the south side a brass plate has recently been placed to the memory of the Meyricke family; the last name recorded being that of Lieut. Robert Evelyn Meyricke, of the Royal Engineers, "twice mentioned in despatches for conspicuous bravery in the campaign for the relief of Ladysmith."

On the south side of the chancel, under the second window, is a plain square tomb with coats of arms, and this inscription in the recess above: "Heare lyethe the bodye of Ambrozia Sydney, iiijth doughter of the Right Honourable Syr Henrye Sydney, Knight of the moste noble order of the Garter, Lord President of the Counsell of Walles, etc. And of the Ladye Mary his wyef, doughter of the famous Duke of Northum-

berland, who dyed in Ludlow Castell, ye 22nd of Februarie, 1574."

Under the next window to the west is a large alabaster monument, surrounded by the original iron railings, with two full-length figures of a civilian and his wife. The male figure wears the gown of the Elizabethan period. The sleeves hang loose from the shoulders, and are simply ornamental. The lady has a large ruff, and the lappet of the French hood turned up over the head. Round the tomb are figures of the children in trunk hose and short cloaks. Under the arch in the upper portion is the inscription: "Heare lye the bodies of Edmund Walter, Esquier, chieffe justice of three shires in South Wales, and one of his Majesties councill in the Marches of Wales; and of Mary his wife, daughter of 'Thomas Hackluit, of Eyton, Esquier, who had issue three sons named Iames, Iohn, and Edward, and two daughters named Mary and Dorothy. He was buried the 29th day of Ianuarie, An. Dni. 1592."

On the opposite side of the chancel is a quaint group of two figures kneeling on either side of a faldstool. The male figure wears a cap, ruff and long red gown, and the female a large ruff and tight-sleeved gown, over which is a mantle. Above the figures is a classic entablature, resting on two flat pilasters, and under them this inscription: "This monument was erected by Edward Waties, Esquire, one of his Maties Councell in Ordinary in the Principality and Marches of Wales in his lief^e time, anno Ætatis suæ 70, in memorial of him self^e and of Martha his late wief^e decease^d, who was daughter to Sir Charles Foxe, knight, and dame Isabella his wief^e. She departed this lief^e the second day of October, 1629, they had issue between them three sonnes, Charles,

Edward and Timothie, and foure daughters, Margaret, Issabell, Margaret and Anne, all of w^{ich} only two are now living, Margaret the younger who is now married to Edward Corbett, of Longnor, in the County of Salop, Esquier, and Anne, who is married to Edward Foxe of Ludforde, in the County of Hereford, Esq.”

Under the south window of the south transept is an alabaster figure of a lady reclining on her left elbow, and attired in the costume fashionable in later Elizabethan times. On the head is a kind of large hood, or calash, which falls down behind the shoulders. She wears a very large ruff, pointed stomacher, and stiff hooped petticoat. On the upper part is the following: “Here lyeth expectinge a joyful Resurrection, the body of Dame Mary Evre, late wife to Right Hon. Ralphe Lord Evre, Baron of Malton, Lord President of the principallitie and Marches of Wales, and Lieutenant of the same, and daughter of Sr. John Dawney, of Sessey, in the County of York, knight. She departed this mortal life the 10th day of March, A.D. 1612, ætatis suæ 55.”

On the side of the chancel is a monument in the Classic style, with the figure of a cherub seated upon a group of emblems, skulls, hour glass, etc., and the following remarkable inscription: “In memory of Theophilus Salwey, Esq., who was the eldest son of Edward Salwey, Esq., a younger son of Major Richard Salwey, who in the last century sacrific’d all and every thing in his power in support of Public Liberty, and in opposition to Arbitrary Power. The said Theophilus Salwey married Mary, the daughter and heiress of Robert Dennet, of Walthamstow in the county of Essex, Esq., but left no issue by her. Obit the 28th of April, 1760, ætat 61. Pro Rege Sæpa: Pro Republica Semper.”



LUDLOW—Feathers Hotel.

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LUDLOW TOWN.

BY OLIVER BAKER.

IF the visitor will leave the church by the west door, and turn to the right along an avenue of old yews, he will see at the east end of the church a fine house of stone and timber, of late Elizabethan date. This is known as the Reader's House; it forms a part of the salary of the "Assistant to the Rector," a post originally created out of the property of the Palmer's Guild of the Blessed Virgin (whose college was on the opposite side of the churchyard) at the beginning of the reign of Edward VI. This face of the house is stone, with a three-storied timber projection, the lower part of which forms a porch elaborately carved, and containing the original inner and outer doors. A few yards to the left is a door, through which is a public thoroughfare into Corve Street. In passing down the yard note the boldly projecting stories and bracketed timbers of the "Bull Hotel," and on emerging into Corve Street, the "Feathers Hotel," immediately opposite, one of the most elaborate of the timber and plaster houses in the kingdom; within are some fine panelled rooms with exceedingly rich ceilings; the fire-places, though less ancient, are very picturesque, and are said to have been brought from the castle. There are more good houses in the Bull Ring, and a little below—in Old Street—a fine old almshouse, known as Lane's Asylum. It was founded by Thomas Lane, who in 1674 bequeathed the greater part of his estate to the Charltons of Ludford, in trust, for charitable

purposes, but this house was already old when applied to that purpose. One of the town gates here crossed the street—within living memory; and the town ditch and wall can be traced from this point along Frog Lane to the Broad Gate, the only one now standing. It is hemmed in with buildings of various ages, and the inner face has been modernised, but on the outer side the ancient semicircular towers, with loops commanding the passage, can still be made out. The



BROAD GATE.

arches at either end are brick, and comparatively modern; the centre one is a pointed arch of stone, and very massive, showing portcullis grooves, and on the inner jamb the gate hinges still in position.

From Broad Gate is a good view looking over Lower Broad Street to Ludford Bridge, above whose weedy and time-worn piers are seen the tower and gables of Ludford Church and House, among the fine forest trees which crown the opposite bank. Leaving these for future examination, the visitor should

follow the town wall on the inner side into Dinham. Another gate which stood here entire in 1786 has disappeared ; near it is the ancient chapel of St. Mary, now occupied as a coach-house. It has been supposed to be the chapel erected by Roger Mortimer, in gratitude for his escape from the Tower in 1323 ; but apart from its being outside the Castle walls, the character of its architecture (Early English) does not correspond with this date.

Returning to Broad Gate along Castle Street, notice the



BUTTER CROSS.

fine oak work in the upper part of the house, which “Maister Thomas Sackford (an official of great importance at Ludlow Castle) did build about 1564,” and which Maister Thomas Roberts, Mayor of Ludlow in 1895, did re-open to public view.

Passing the Butter Cross—a quaint building in the Renaissance style, surmounted by a picturesque bell turret, in which

is a bell said to have come from the old chapel of St. Leonard, formerly standing in Corve Street. To the left in descending Broad Street is the old Butcher Row, including the "Angel Hotel," projecting on pillars over the footpath; its buildings are all ancient, but many of them plastered over.

In times when strength of position was the great object, the ascent into the town from Ludford Bridge was much steeper. Leland, who visited Ludlow in his tour through the kingdom, undertaken in the reign of Henry VIII., says, "There be three fayre arches in this bridge over Teme, and a pretty chapel upon it of St. Catherine. It is about 100 years since this bridge was built; men passed afore by a ford a little beneath." It seems probable that 400 years would have been nearer the mark. In mediæval times, the builders of bridges did not depart from the characteristics of the prevailing architecture; and at no period before the time of Leland, till we reach Norman times, would they have used arches such as those of this bridge. With the exception of the buildings which were upon it, it seems to remain in pretty nearly its original shape. The extreme width of the piers compared to the roadway is remarkable. Perhaps this is the bridge said to have been built by Joce de Dinan, in the reign of Henry I.: on its upper side is the ruin of an ancient fulling mill, said to have been given by Peter Undergod to the college of St. John, which stood just below on the same side: there are no existing remains, but the site is still known as St. John's Close.

Ludford village is just over the bridge, in Herefordshire; it will be best seen by entering the churchyard by the iron gate, a little to the left. Its chief features are then visible—church manor house, almshouses, and mill, all ancient. The church is a very picturesque structure, now consisting of nave, chancel,

transept or Foxe chapel, and tower ; the church was originally Norman, and had no tower, as is shown by the presence of a good window of that date in the west wall. The windows which are not modern are fourteenth century, and small in size ; one of them on south side of chancel has a piscina projecting from its sill. The transept is connected with the nave and chancel by two arches, which have a Norman look, but are more probably of the sixteenth century, with Norman caps re-used ; in the north end of the transept is a large square-headed window with three ogee-headed cusped lights divided by a large transom. There are a number of interesting tombs in this part of the church, the earliest of which is a large brass to William Foxe, now upright against the wall. It has two large effigies, four coats of arms, and two groups of children, in brass ; the male figure has late plate-armour, with upright collar of mail : the wife has the pedimental head-dress, and a long gown. In the inscription below the large figures is the following "whych Wyll^m reedefyed the Almes House of Saynt Gyles being decayed, which Wylllyam deceessyd the XIII. day of Aprill, An. Dm. 1554." There is a table tomb with eight plain columns, and an Elizabethan inscription to "Edwarde Fox and Jane, his wife," but the date has never been filled in. On the west side is a Jacobean altar tomb with full-length figure of Sir Job Charlton, in scarlet robe and black skull-cap ; and a mural monument to his wife, with portrait bust. There are other mural tablets of no great interest.

At the dissolution of monasteries, this manor—then the property of St. John's Hospital above mentioned—was seized by the Crown, afterwards sold to John, Earl of Warwick, of whom it was purchased by William Foxe, and in 1607 bought by the Charltons. The house is a very large quadrangular

building, most of it of the Tudor period—half-timbered, with a lower story of massive stone work. The side towards the churchyard contains the porch and oratory, and is exceedingly picturesque.

From the churchyard, looking east, the visitor will see below him the old almshouse ; this is the third that has been erected on the same spot—one is mentioned in the epitaph as being decayed, one was rebuilt by William Foxe, and the present one built by Sir Job Charlton, in 1672. The inmates were originally known as the warden and poor of the Hospital of Ludford—had a common seal, and power to hold land. It is a stone building, having three picturesque gables in front and quaint brick chimneys behind. Beyond it is the old Bell Inn, now a private house—a fine group of old timber and plaster gables. Beyond that is the ancient flour mill and river Teme, with Clee hills in the distance.

Opposite the churchyard is a lane leading up to Whitcliff, a breezy common on the summit of the precipitous limestone rock which forms the west bank of the river. Towards the woods which bound it on the left, the slope is covered with park-like trees, and in the other direction, looking across the deep gorge, at the bottom of which flows the Teme, is a most picturesque panorama of the old town, in which the town-gate with its two chestnut trees is conspicuous. At a point farther along the edge of the cliff, the path descends a series of rocky shelves to the river, by the side of which is a pleasant walk (called the Bread Walk) as far as Dinham Bridge : the most striking views, however, are to be seen from the carpet-like sward on the top, which forms a delightful promenade for the people of the town. Looking back from a point above the quarry is a fine view down stream with the rocky tree-covered

RIVER TEME



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bank, the arches of Ludford Bridge, the old mills and tanneries, and the lower end of the town straggling along the river ; above, the high ground towards Henley, and the purple mass of Titterstone looming in the distance. As we follow the crescent-shaped hill, the ever-varying prospect continually increases in extent and beauty ; down stream the river is nearly lost in woods, and the distance is bounded by Caynham Camp and Tinker's Hill ; up stream, the view extends to Whitbach, Norton's Camp, and Brown Clee ; across the river the town reaches to the water's edge, the town wall can be traced, and at the point where Mill Street widens out inside the walls, is the Grammar School, one of the most ancient in the kingdom, its numerous dormers and mullioned windows being plainly seen. Still farther on we begin to discern the towers and walls of the Castle through the thick foliage, and by continuing the walk to the cart-road and round under the stone-quarry, very fine views of the Castle in its grandest aspects are obtained. The town may be re-entered by crossing a handsome modern bridge of several arches at Dinham.

In the Guildhall, Mill Street, may be seen some old heraldic glass and an ancient clock, gifts at various times to Clifford's Inn, London, whose ancient hall they originally adorned. Recently they came into the possession of H. D. Greene, Esq., K.C., M.P., Recorder of Ludlow, who has presented them to the town. The arms in the first window, on the left, standing within the hall, are those of Sir John Bridgeman, who was elected Recorder of Ludlow in 1626, and who was also Vice-President of the Marches in Wales, and lies buried in St. John's Chapel, in the Parish Church. The second window bears the Royal Arms, probably presented to Clifford's Inn by one of the Stuart kings. Those in the third



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